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ABSTRACT

This teacher guide to senior high school speech programs includes philosophy, objectives, course outlines, numerous sample materials, suggestions for projects and procedures, bibliographies, listings of suggested films, and evaluation materials for courses in (1) basic speech (e.g., voice and diction; action; rhetoric; advertising psychology; interpretation; and demonstration, persuasion, and impromptu speeches); (2) radio and television (e.g., broadcasting, interviews, and dramatic production); (3) drama (e.g., theatre history, acting, stage lighting, costuming, make-up, and play direction); and (4) debate (e.g., researching, argumentation, briefing, and outlining.) Suggestions for related extracurricular activities include a listing of local (Detroit) contests, festivals, dramatic productions, debates and discussions, and professional organizations. (MF)

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DETROIT PUBLIC SCHOOLS
Division for Improvement of Instruction
Department of Language Education

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Speech Courses in the Senior High School Program

A GUIDE FOR TEACHERS

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OF THE CITY OF DETROIT
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FOREWORD

Fifty years ago a group of teachers, leaders in the field of speech, founded what is today known as the Speech Association of America. Though these men had no crystal ball in which to foresee the future, they knew "communication" would have increasing significance during the Twentieth Century because of scientific achievements, notably in electronics. Also they believed our educational institutions needed a new approach to the science of speech. Time has borne out their predictions.

Today we know the very destiny of our planet may rest upon the spoken word and interpretation of the spoken word. As educators, we have the duty of preparing the students in our classrooms to become thoughtful speakers and listeners. In no academic area can such preparation be realized more effectively than in the field of speech. Those who worked on this curriculum guide feel that speech teachers have the obligation of developing critical thinking, effective communicating, and perceptive listening. Surely, the various activities of the speech curriculum should help all students to become more confident and better adjusted persons.

Department of Language Education

Henry Maloney, Supervisor
Clarence Wachner, Divisional Director

Carl L. Byerly, Assistant Superintendent
S. M. Brownell, Superintendent

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Steering Committee:

Shirley Reynolds, Mackenzie; Aileen Sundstrom, Cass; Edward Pappas, Pershing; Earl Sloan, Dow

Workshop Participants:

Speech (1) and (2)

Theodore Baruch, Pershing; Ora Burgess, Northwestern; Selma Cohen, Central; Helen Coutts, Redford; Robert Donald, Northeastern; Carl Grebe, Ford; Eileen Harris, Northern; William Hollingsworth, Durfee; Beatrice Koenigsberg, Mumford; Barry Levine, Mackenzie; Marlene Loucks, Cody; Edward Pappas, Pershing; Barry Quinn, Denby; Shirley Reynolds, Mackenzie; James Savedes, Southwestern; Edward Simpkins, Northern; Earl Sloan, Dow; Aileen Sundstrom, Cass.

Debate

Edward Pappas, Pershing; Judith Flatt, Southeastern

Drama

Joseph Delgiudice, Finney; Barry Levine, Mackenzie

Radio-Television

Frances Hamburger, Cass; Rosemary Kleffman, Osborn; Mildred Crawford, Mumford, consultant.

Audiovisual Materials

Ladene Schoen, Eastern

Consultants:

Ethel Tincher, Director, Department of Educational Broadcasting; William Gillsdorf, University of Michigan; Marvin Esch, Wayne State University

Copy Editors:

Eva Marie VanHouten, Staff Assistant, Language Education Department; Henry Maloney, Supervisor, Secondary English

General Chairman and Editor:

Clifford White, Co-ordinator of Speech Activities, Language Education Department

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SPEECH (1) AND (2)

A. Philosophy of Speech Training

Democracy is often described as government by talk[1],--talk from the platform in committees and conferences, in social and business organizations, in union and service groups, in legislatures and stockholders' meetings, and in everyday conversations. Thus, speech is a powerful social force by means of which man interprets, modifies, and adapts to life. This is the democratic concept, as opposed to the authoritarian or totalitarian idea, wherein speech is used by the dictator to mold his subjects into unthinking automatons.

Three major functions of speech today are transmitting information, motivating action, and strengthening human relations. Although the first two have long been recognized as important purposes of speech, only in recent years has the last been commonly understood. Frustrating experiences with walkouts at international conferences and industrial bargaining sessions have dramatized the necessity for preserving verbal contact. In every area of family, business, professional or community association, the critical point in human relationships is that point at which men talk with each other.

Nevertheless, too many people outside the field believe that speech instruction is built on the "rise and fall of the gesture," on elocutionary drills, on contests, on "recitals," or on "show-off skills."

Such ideas are as dated as the philosophy of "yellocution." The modern concept is based on psychologically sound beliefs about the function of speech:

1. Speech should be concerned primarily with the source and substance of ideas. Speech teachers help students to gather and interpret evidence, to analyze ideas through comprehensive, appreciative, and critical listening (auding). Other major objectives are to help students understand group processes and audience psychology, to solve problems, and develop effective presentations which are communicative rather than elocutionary.
2. Speech experiences should be carefully planned. Some teachers assume that students gain proficiency in speech by talking in classrooms, in social situations, or at home. But improvement in the art of speech, as in any art form, requires mastery of certain basic principles, practice in planned and directed experiences, and comprehensive evaluations.
3. Speech is a creative art form. It either brings into being a new idea or it presents an old idea in a new form, by combining imagination, intellect, feeling, and style. When needed for clarity, for aesthetic effect, or for better presentation of ideas, audiovisual materials should be used as a creative supplement to speech.

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[1] As pointed out in Chapter 1 of the New American Speech, W. G. Hedde and W. N. Brigance (Chicago: Lippincott, 1957).

4. **Speech training should be sequentially developed.** From the child's early "show-and-tell" stories, it grows through varied experiences in creative and oral reading, to oral reports and informal speeches. In secondary schools speech training continues through improvised and formal drama, formal talks, interpretation of literature, challenging book reviews, and creative presentation of radio and television programs, to thoughtful evaluation of the mass media and organized discussion of complicated current affairs.

5. **The speech course should cover a variety of experiences.** The content of the basic speech course should include expository speaking, oral interpretation of literature, discussion, persuasive speech, and systematic concentration on the four main types of listening: passive or marginal, appreciative or creative, informative or comprehensive, and analytical or critical (auding). Whatever the area, presentations should be idea-centered, appropriate, creative, and communicative. Mass media evaluation should be an important part of the idea-centered course.

6. **Speech teachers should encourage teachers in the other subject-matter areas to help maintain high standards in the school.** Literate and articulate presentation of curricular and co-curricular matter is an essential element of every subject.

   Speech courses based upon the foregoing concepts, taught by competent teachers, should prepare students for intelligent, informed, and effective participation in our democratic society.

B. Objectives and Course Outlines

Ideally, speech teachers like to assume that all interested students will elect two full semesters of speech in the high school program. This goal, however, cannot always be reached; in fact, the student frequently elects his first speech course in his senior year. Thus the first course in speech is often terminal. Speech (1), therefore, must satisfy both the college-bound youngster who may elect additional speech training courses, and the terminal student for whom one high school speech course will be the only exposure to speech training.

The Speech (2) course can be much more than an extension of Speech (1). It should consider the further development of the student through extensive work in special speech activities. Several weeks devoted to interpretative reading, for example, would offer serious students greater opportunity to develop the voice. In this way they would become more keenly aware of the voice as an instrument which conveys the meanings and emotions needed in the speech arts, in oral reading of literature, and in everyday conversations and recitations. Interpretative reading requires the student to analyze literature, an invaluable exercise for pupils who are also studying literature. Several weeks devoted to debate, a few more devoted to rhetoric or speech composition, and a like number to logic and argument should better prepare the student for most academic courses he is likely to take in the future as well as for any further speech courses. Even more important, he will, it is hoped, become better able to reason and communicate, thereby becoming a better citizen.

Following is a suggested course outline which, the trained teacher will modify and enrich according to his own interests and experience and according to the abilities of the students in his class.

Speech (1)

1. Objectives

- **a) To provide a fundamental speech course for both general and college-bound students.**
- **b) To provide a firm foundation or introduction to speech for the student who will elect the second course in high school (Speech 2).**
- **c) To provide every student with frequent, evaluated speaking experiences in a variety of speech types (18 to 20 experiences).**

2. Suggested Approaches

- **a) In the first week or two acquaint the student with the speaking situation. Establish a comfortable and relaxed learning atmosphere.**
- **b) During the following weeks of the semester offer a variety of speech types that add to the student's presentation techniques--**
    - **(1) A demonstration speech or pantomime to introduce bodily action.**
    - **(2) Speeches to emphasize content organization.**
    - **(3) Blackboard and graphics speeches to stress audiovisual aids.**
    - **(4) Manuscript and note-card speeches to teach the use of effective notes.**
    - **(5) Practice techniques to develop clear diction.**
- **c) After the fundamentals of speaking have been introduced and stressed, emphasize applications and content--**
    - **(1) Discussion presentations.**
    - **(2) Audience analysis.**

3. A Course Outline by Units

(Appropriate chapter assignments in the textbook should be correlated with the course outline.)

UNIT I: Introduction

a) Introduce yourself and the course. Explain objectives, expectations, standards, grades, and course content.

b) Give first assignment: prepare a one-minute talk of self-introduction.

c) Have students give introductory speeches to become better acquainted with each other and with the speaking situation. These will also help the teacher learn the students' interests and background.

UNIT II: Informal Speaking

a) Discuss conversation, emphasizing that a good conversationalist has something to say, says it well, and is aware of his listeners' reactions.

b) Illustrate informal speaking situations. Class members pair off in groups of two to prepare and deliver:

(1) Conversations between two people of different ages.

(2) Telephone conversations illustrating telephone etiquette. (Michigan Bell Telephone Company may be contacted for a film on this subject.)

(3) Job interviews, using ads from the daily newspapers and jobs for which the students have a real interest.

UNIT III: Listening (Good speaking requires good listening.)

a) Prepare listening exercises based on three listening purposes: for information and comprehension, for analysis and criticism, and for appreciation.

b) Assignment: prepare speeches around a central theme. Class members outline the speeches as they listen. Check selectivity, accuracy.

c) Have students listen to a recorded lecture or guest speaker and take notes for discussion of what they heard.

UNIT IV: Preparing a Speech

a) Hand out mimeographed sheets on the preparation of a speech.

b) Assignment: prepare speeches which provide information.

c) Stress that subject matter should be familiar to the speaker, interesting to the audience, and well organized.

UNIT V: Voice and Diction

a) Emphasize that a good speaker's voice is pleasant and clear.

b) Use the tape recorder to let students hear their own voices. Emphasize that anyone can change his voice to some extent and that voice is an important part of the personality.

c) Include in the discussion pronunciation, diction, and good usage.

UNIT VI: Action (Appropriate body action is important in speaking.)

a) Explain that a speaker gives two speeches, - one with his voice, and one with his body and facial expressions.

b) Assignment: pantomimes.

UNIT VII: Demonstration Speech (Using visual aids)

a) Assignment: without self-consciousness, combine the body and the voice in a speech situation.

b) Require every student to bring to class an easily transported object which he can demonstrate to the class. It is important that he know his purpose in demonstrating the particular object and that he plan the speech carefully. (Warn the students against bringing dangerous objects.)

UNIT VIII: Chalk Talk

a) Precede the assignment with a discussion of its essentials.

b) Assignment: a two-minute speech during which the student uses the chalkboard to visualize the body of the speech. Take care that speakers address the audience not the chalkboard. (This direction would require the student to be quiet while he is actually writing on the chalkboard.)

UNIT IX: Current Events Speech (Emphasizing organization)

a) Assignment: have students follow given news topics for several days, then organize and give 5-minute speeches on their subjects. Talks should present facts, for which the speakers name their sources.

b) For a series of such speeches, ask some students to officiate as masters of ceremonies, introducing their classmates.

UNIT X: Mid-term Examination

a) Review material covered (and have students give speeches that have not been given).

b) Give mid-term examination and discuss it after it has been returned.

UNIT XI: Impromptu Speeches

a) Assignment: pick subjects for speeches from a box full of titles submitted by the class.

b) Discuss the importance of being able to "think on one's feet."

UNIT XII: Persuasive Speeches

a) Assignment: have speakers try to persuade the audience to some kind of action, such as going out for a team, joining a club, working on the school paper, or voting for a certain issue.

b) Emphasize the importance of using facts along with persuasive oratory.

UNIT XIII: Parliamentary Procedure

a) Assignment: have class elect a chairman and conduct a mock meeting.

b) Discuss the need for parliamentary procedure in any school club.

c) Show a film to illustrate the points that have been made.

UNIT XIV: Discussion

a) Pass out mimeographed instructions on how discussion groups work.

b) Discuss how, in a democracy, most of our vital issues are settled through discussion. Class gives examples.

c) Divide class into groups, each with a leader and recorder. Topics are selected (with the teacher's supervision), and the leaders report to the class at the close of the discussion sessions.

d) Conduct some panel discussions. (Future members of a debating team can be identified and encouraged.)

UNIT XV: Interpretation

Assignment: have class select poems or other short pieces of literature to interpret.

UNIT XVI: Final Speeches

Assignment: have students give speeches using the principles that have been studied.

(N.B.: These suggested units may be expanded or limited, or changed in sequence, according to the needs of any given class or school situation. Special activities need not be restricted to certain units. Throughout the year teachers will find many opportunities to encourage activities in different phases of the speech program.)

Speech (2)

1. Objectives

   a) To provide increasingly advanced speech experience for the interested student.

   b) To introduce these students to the more specialized speech forms.

   c) To provide a thorough introduction to communication analysis.

2. Suggested Approaches

   a) Organize a unit on advertising psychology and analysis including speech presentations on magazine, newspaper, radio, or television advertising.

   b) Plan a unit on drama, including short plays, radio and television scripts. Use one-acts, or excerpts from longer plays.

   c) Introduce a unit on discussion and debate, include several class presentations.

   d) Plan an interpretative reading unit. (See textbook for details.)

   e) Introduce techniques of reasoning and apply them to speeches of conviction.

   f) Plan a unit emphasizing speech rhetoric and principles of oratory.

   g) Deliver a final persuasive speech incorporating all principles that have been studied.

Units of study are presented in a way to provide a maximum of flexibility in meeting the needs of the students enrolled for a particular school and class. It is expected that for Speech (2) the text will become a reference book to help students review principles learned in Speech (1), rather than a base for assignments. In outlining and developing study units, the teacher will need to draw on a variety of references beyond the text.

3. A Course Outline by Units

UNIT I: Advertising Psychology and Analysis

   a) Review propaganda techniques, with the class supplying examples from radio and television listening.

   b) Listen to radio and television commercials, analyzing speakers' purposes and methods. Examine both statements and manner of presentation to note whether they are effective and basically sound.

c) Divide the class into 4 or 5 committees, each to work on an advertising campaign for some product. Prepare a series of radio or television commercials for class presentation and evaluation.

UNIT II: Drama

a) Plan and carry out a radio program, presenting characterizations by means of voice alone.

b) Plan and produce a one-act play, developing voice and bodily movement, and plotting action. Show both characterization and interaction of character.

c) Create and produce a marionette or puppet show.

UNIT III: Debate and Discussion

a) Divide the class into groups, each to prepare a different type of discussion (e.g., round table, panel, symposium).

b) Carry out steps in finding a statement, locating material, and analyzing issues.

c) Present a series of discussion programs. Vary the individual student's responsibilities from one program to the next, so that as many as possible may experience leadership.

d) Review steps in selecting a question, finding and recording material, analyzing issues, and writing a brief. Organize the class into debate teams and judging committees, each student doing double service, as judge and as participant, in a series of class debates.

UNIT IV: Rhetoric and Oratory

a) Present guide sheets for the study of rhetorical and oratorical devices.

b) Have the class attend a speech or listen to a recording of a speech so that they may experience and analyze the power of a speaker. Note the orator's skill with organization of language and with devices of delivery.

C. Materials

GENERAL SOURCES

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Griffith, Francis, Catherine Selson, and Edward Stasheff. Your Speech. Chicago: Harcourt, Brace and Company, 1955.

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Irwin, John V., and Marjorie Rosenberger. Modern Speech. New York: Holt, Rinehart, and Winston, 1961.

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English in the Senior High School, a Guide for Teachers. Detroit, Michigan: Department of Language Education, Division for Improvement of Instruction, Detroit Public Schools, 1963. (See Part I, 10th Grade, pp. 93-106.)

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Films

Fundamentals of Public Speaking. (10 min. b & w). S 856

Speech: Planning Your Talk. (11 min. bb&&w). S 1468

Speech: Platform Posture and Appearance. (11 min. b & w). S 4248

Telephone Courtesy. (20 min. b & w). S 1089

Telephone Technique. (9 min. b & w). S 870

Filmstrips

How to Develop a Good Vocabulary. F 251

Increase Your Stock of Words. F 1873

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Croker, L. G. and L. M. Eich. Oral Reading. New York: Prentice-Hall, Inc., 1947.

Cunningham, C. C. Making Words Come Alive. Dubuque, Iowa: William C. Brown Company, 1951.

Curry, S. S. The Province of Expression. Boston: Expression Company, 1891, 1917.

Dolman, John, Jr. The Art of Acting. New York: Harper and Brothers, 1949.

Lee, Charlotte. Oral Interpretation. Boston: Houghton Mifflin Company, 1952.

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Articles

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D. Projects and Procedures

1. Types of Speeches

a) Objectives

To provide an outline guide of standard types of speech.

To provide an outline guide of secondary types of speech.

b) Purposes

To escape limitations of high school speech textbooks.

To indicate types of speech for curriculum enrichment.

c) Current Types

(1) Basic forms: conversation, interview (to get information, to give information, to cause action), discussion (dialog, round table, panel, symposium, forum), debate (informal, formal, contest, cross question, direct clash, jury trial), address.

(2) Motivational in purpose: government (judicial, legislative, political), religion (sermon), business (sale, promotion, goodwill, institutional), journalistic: radio or television (editorial, interview, discussion, debate).

(3) Demonstrative: courtesy (introduction, welcome, response, presentation, acceptance, toast, farewell), commemorative (anniversary, dedication, inauguration, eulogy, nomination), expository (popular lecture, play review, book review, professional lecture), interpretative (reading, storytelling, choral reading, dramatic reading).

d) Recommended Uses of Speech Types

(1) Investigate enrichment opportunities in the school community, particularly those not requiring lengthy research. See the community newspaper for weekly lectures, debates, panels, addresses, and reviews presented by nationality, fraternal, educational, public service, or other groups. (Many of these talks are free.)

(2) Arrange for your speech students to accompany social studies classes when they visit a court session. Television drama may be their only knowledge of judicial speaking.

(3) Select talks from the abundant material of live broadcasts and recorded addresses made during election campaigns. Political activity at all levels is including more high school students. Note, however, that the burden of remaining free from bias is placed upon the teacher.

(4) Arrange a class visit to the legislative meeting of some business or professional organization, to observe a modern use of legislative speaking.

(5) Join with other groups in the school in bringing talented pulpit speakers to a student function. On one occasion a family-living class and the human relations club combined with a speech class in presenting a panel discussion by men of various faiths.

(6) Seek opportunities for students to visit some of the many sales meetings, product-introduction meetings, and promotional meetings constantly taking place in Detroit. National brand-name organizations often invite visitors to meetings at which students could hear outstanding business leaders.

(7) Offer your suggestions and services to the principal of your school and those in charge of scheduling school assembly speakers, so that students may hear the best of public speakers. Let your principal know of your interest in locating skillful speakers.

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f) Preparation and Presentation - SAMPLE GUIDE SHEETS

BASIC PRINCIPLES FOR ALL SPEAKING

Choose a familiar topic that will be of interest to your listeners.

Have the purpose of your talk clearly in mind.

Plan the talk so that ideas flow naturally:
  Outline main points.
  List subordinate points under main points to which they apply.

Eliminate unnecessary details.

See that the beginning arouses interest and provides whatever information is necessary to follow the speech easily.

SPEECH WITH VISUAL AIDS

Decide whether visual aids would help the audience understand what is said.

Be sure the materials you select are really needed for demonstration.

Use charts, drawings, maps, or working models if the actual material is too large to present or too small for the audience to see.

In this type of speech the speaker must be especially careful to face his audience.

DIVISIONS OF A SPEECH

Introduction:

Arouse interest in the speech with a good opening sentence. Provide whatever information is necessary to follow the speech closely.

Body:

Develop main topics. (The introduction has paved the way for this material.)

Conclusion: Sum up what has been said, emphasizing the chief ideas.

GENERAL PREPARATION SHEET

Name__________________________
Date__________________________

(1) Topic:

(2) Exact purpose:

(3) Preparation for talk:

(4) A hypothetical illustration you COULD use in this talk:

(5) A fact you intend to use for the talk:

(6) An expert opinion you could use in this talk:

(7) Are you enthusiastic about the topic? Why?

(8) How many in this class are NOW enthusiastic about it?

(9) Write out a personal story or imaginative conversation you could use for this talk.

(10) Prepare a conclusion that requests action from the audience.

(11) Write your tentative outline on the reverse side of this sheet.

SPECIFIC PREPARATION SHEET

A. Topic:

How far in advance did I select the exact topic of my last talk?

Did I discuss the topic with others? How many others? At what age level?

Did I READ on the topic?

Did I use OBSERVATION as a basis for speech content?

Did I use my own experiences or the experiences of others as sources of speech content?

Did I NARROW the topic after I started outlining it?

B. Content:

In selecting content, did I consider the following:

Age of group? Present knowledge of group on this topic? Sex of audience? Cultural status of the audience? Interests of the audience?

C. In Delivery:

Did I follow the outline I had prepared? If changes were made as I spoke, explain why.

Did I let my audience know how I became enough of an authority to be explaining this topic to them?

Did I become conscious of voice, action, or demonstration materials during the talk to the exclusion of content?

2. Teaching Speech Plotting or Writing

a) Objectives

To develop understanding of written and oral composition methods.

To develop the student's writing skill as a tool in speech preparation.

b) Purposes

To teach the value of written outline as an organizational aid in speech preparation.

To suggest that written form and oral presentation share common elements.

c) Procedures

(1) For comparisons of written and spoken style, have the students adapt a newspaper article into a speech, adapt a written story for oral presentation, transpose a newspaper or magazine advertisement into a radio or TV commercial, adapt a written student theme for oral presentation, prepare an oral interpretation of an article or story.

(2) For outline development, have students discuss the value of the outline in speech preparation (convenient organization of information, easy adaptation of outline to helpful notes on cards); discuss steps in outline preparation (selecting the subject, limiting the subject, making a rough plan, revising into final form).

(3) Use preparation of a manuscript speech to teach timing accuracy and to emphasize value of precise wording in limited situation.

(4) Use a personal speech journal to stimulate students' critical observation and evaluation of speaking, to collect criteria for evaluation expressing student thought and decision, to provide a record by which the student may observe and chart his own progress, to record personal evaluation and criticism of others observed in-school and in out-of-school speech functions.

SUGGESTED OUTLINE FORM
(to accompany every speech)

Heading

Speech Title

Statement of purpose:

I. Introduction (The opening sentence or two of the speech)

II. Body (A detailed outline of the idea development)

III. Conclusion (The closing sentence or two of the speech)

3. **Bodily Movement:**

a) Objectives

To appreciate and to use meaningful action as an aid to communication.

To achieve added poise before an audience.

b) Purposes

To develop ease and naturalness of bodily movement and facial action.

To develop skill in coordinating body action with speech, thought, and attitude.

c) Procedures

Explain significance of eye contact, facial expression, gesture to fit the word, platform movement of standing, sitting or walking, as is appropriate. (Short, practical assignments with the use of notes will prove at this point most helpful.) Class participation through exercises should be encouraged.

Encourage participation through observational analysis of the movement of speech activities of others. Discuss specific weaknesses and strengths of friends, outside speakers, celebrities.

Demonstrate situations whereby the difference between the proper bodily movement and improper bodily movement can be demonstrated. Exercises can be done with movement and repeated without movement.

Develop exercises to help the student acquire facility with movement, such as pantomime, exaggerated movement, giving and following directions, dry-run delivery of an actual speech. Assign: demonstration speeches, speeches utilizing visual aids, speeches giving directions for doing or making something.

(Note: Procedures discussed above are by no means exhaustive, nor are they meant to be restrictive. It is assumed that you will provide specific experiences appropriate for your group. Specific exercises are abundantly available in basic speech texts.)

4. **Ready-made Plans**

Most useful is a file of ready-made plans for some lessons which will be effective without previous class development. Such lessons should be so original that they impel student response.

Lesson ideas suggested below can be carried out in ways to involve the student as listener, participant, and observer.

a) Lessons for First Day

(1) On cards or paper, have students list what they like best, what they like least, what they like to hear discussed. Appoint a committee to mimeograph and distribute the above list. Eventually each student will choose one subject for his talk.

(2) Several lists may be compiled and pooled for all speech classes.

b) Conversation

(1) Make up, or have students make up, specific incidents for telephone conversations, and after a short conference, perform them for the class. Those listening should evaluate according to prepared criteria.

(2) Situations may be presented in which groups of two engage in a party-line conversation; stress what to do and what not to do.

(3) Set up on-the-spot interviews between a student interviewer and a student playing the role of a famous actor or historical character.

c) Phonetics

(1) Have the class make lists of words which are not phonetically spelled.

(2) Work on phonetic symbols on board, having students write each other's names, or messages to be interpreted by class.

d) Recordings and Tape Recorder

(1) Use a recording of prose, such as "I Can Hear It Now," "Mr. President," or a recording of a short story. Without any introduction, play the record. Follow this with a written test of the material, either a recalled description of what was heard, or a series of specific objective questions.

(2) Use recordings of fine readings for analysis of voice quality, interpretation, etc. Follow with discussion and establishing of criteria.

(3) Use the tape recorder for students to record voices. Have students read into microphone just a few lines of poetry or prose after having identified themselves. Play back next day. Lead into lessons on voice, diction, interpretation.

e) Audience Participation

(1) Select a radio or TV program that is in the form of a contest. Have a student explain how the contest is conducted. He might act as a master of ceremonies, explaining the game to the audience. Use members of the class to illustrate how it is done.

(2) Say something antagonistic to students, i.e., "Parents should be put into jail if students smoke"; "Teenagers should not be allowed to drive." This may rile up the class. After several emotional displays and refutations on the part of the students, lead into lesson on calm, reasonable discussion.

f) Role Playing

(1) Organize the class into a club, which will involve presenting resolutions, explanations by chairman, defense of resolutions, division into committees to draw up a constitution, parliamentary procedure in general.

(2) Enact an imaginary case in Youth Bureau, Traffic Court, Juvenile Court.

(3) Have the class pretend to be a civic group, community agency, courtroom, etc., and start to work on many special occasion speeches, such as a speech of introduction, a welcoming address, a presentation speech, an acceptance speech, a farewell, a dedication.

(4) Plan for a mock radio program, which will include a newscast, commercials, a disc jockey, an interview, some readings, etc. To start off, the teacher might ask some student to sing, recite, or perform in some way. Students will protest that it cannot be done properly without preparation. Immediately have them organize their preparation. You may want to collect and mark their outlines.

g) Introductions

(1) Introduce persons to each other or to an audience.

(2) Introduce historical or otherwise famous people to each other or to an audience.

h) Speech and Interpretation

(1) Hold a tongue twister drill. Speed is essential.

(2) Sight read scenes from plays. Students may bring plays in and do own casting, or teacher may have material on hand.

(3) Sight read and interpret (or even dramatize) a ballad.

(4) Assign parts and develop a choral reading of a poetry, or prose selection. Discuss the qualities of this form.

i) Impromptus

(1) Bring in, or have students bring in without explaining why, descriptive pictures. Hand these out to each class member, and have each student deliver an impromptu address based on a picture.

(2) Have a prepared list of topics for impromptu speaking. Hand student a paper with a topic, and allow him three minutes outside the classroom to prepare an attractive opening; the body, proving one point; one illustration; and an effective conclusion. The next student leaves the room when the first student enters.

(3) Call for impromptu pantomimes to illustrate gesture and effective facial communication.

(4) Use word charades with abundant bodily action.

j) Observation

(1) As you walk into the room, proceed to give directions in pantomime. (i.e., snap fingers, beckon to a student, request silence, intimate that papers must be picked up, etc.). After several minutes, ask students to explain what you meant by these gestures. This leads into discussion of the communicative powers of pantomime and gesture, and generally effective delivery.

(2) Have a student (not from your class) run in and do something unusual, or say something startling, and quickly exit. Then question the class as to what he said, what he did, what he wore, what time he came in, how long he stayed, etc.

k) Semantics

(1) Have students bring in five ads about one commodity, (e.g., coffee, cars, refrigerators, and analyze these from the point of view of: common words used (flavor),

emphasis (on comfort, techniques (propaganda), layouts, appeals to basic wants.

(2) Set up a Rumor Clinic. (You may want to keep a recording of this for future reference.) Send about five students out of the room. Read a factual paragraph to the class, preferably about a school event. Call in one student and have one of the listening students tell what was in the paragraph. The class must not react, (at least, not overtly). Then call students in one by one in turn, having the last student relate his version of the event to the previous student. Connotation and interpretation should be evident.

(3) For a lesson on loaded words, have each student bring in five definitions of one assigned abstract word (e.g., "honor," "charity," "liberty," "morality," "freedom"). Explain that each of the five people from whom they get these definitions should not know what the others said. There will be great diversity in these definitions. This leads into a lesson on connotation, definition, etc. Each student should use a different word.

(4) Mimeograph or dictate a paragraph from a rabble-rousing speech. Analyze the propaganda techniques used.

(5) Contrast by reading a great persuasive speech. Note use of typical propaganda techniques.

l) Listening

(1) Hold a school speech contest in class. Have the class write down the main idea of each speech, supporting ideas, and an evaluation.

(2) Have a group record sound effects heard around the school. Play them back for the class to identify.

(3) Listen to one public service program a week. Set aside one day for discussion to summarize comments. This stresses critical listening and involves the students in worth-while listening.

m) Analysis

(1) Analyze one of the preceding night's TV shows, in terms of appeal, voice qualities, gestures, etc., to alert students to be more critical.

(2) Bring in a book of great speeches, or mimeographed copies of great speeches, and have the class analyze a great speech from the point of view of persuasive techniques.

n) News

(1) Start each class for 5 days with a three to five minute newscast (only oral - no background music) on a subject of national or international interest. It must be in the student's own words. This exercise should lead to research and discussion.

(2) Have each student bring in a newspaper caption. Collect the captions and redistribute them. Each student who receives one must attach it to a paper explaining what he thinks the article may concern. Next, have the students exchange papers. Then have one-minute impromptus delivered on the caption and the fill-in.

(3) Have the students take notes on a run-down on something important that happened in the news as you give it. Have them deliver commentaries including: facts, interpretation of facts, possible repercussions.

(4) Discuss a newspaper article by a regular columnist (e.g., Sid Harris). Take a concept from it, e.g., "vanity". Have students apply this to themselves and start outlining in class a future speech. This may turn into a speech on one's own philosophy.

o) Just for Fun

(1) Telling short stories is often necessary, for instance, on baby-sitting jobs. Orient the class to a story, tell it, and have them listen for specific things. Then discuss the elements of voice, suspense, and variety.

(2) Use a recording to set a mood (preferably instrumental music). Have students meet in groups to base fairy tale on the music. Modern music often calls forth very funny ones. They may finish the writing and hold over the delivery to the next day.

(3) Use instrumental recordings to create a mood for acting out an impromptu situation.

5. Evaluation

a) Objectives

To stimulate critical listening.
To point up strengths of the speaker.
To note the weaknesses of the speaker.
To measure standards for listening and speaking.
To offer suggestions for improvement in listening and speaking.

b) Critique

(1) Oral: (comments limited to five or ten minutes), positive (good points as well as poor), or general interest and value, (Not personal).

(2) Written: by teacher (on-the-spot and concrete suggestions indicating areas for improvement), by fellow student (evaluations of each other's work), by self (evaluation of own work).

(3) Forms and procedures

(a) Panel--of three to five students giving written, oral, or combination of written and oral comments.

(b) Comment sheet--written suggestions by class members.

(c) Notebook--assignments and evaluations kept for future use.

(d) Oral observation--limited class comments.

(e) Check sheet--see forms which follow.

(Note: All written student evaluations should be checked by the teacher before being shown to students.)

SPEECH PERFORMANCE RECORD

	Outstanding 1	Average 2	Unsatisfactory 3	Additional Comments
SPEECH CONTENT AND FORM				
Selection of Subject				
Development of Subject				
Organization				
Choice and Use of Language				
DELIVERY				
Posture				
Bodily Movement				
Gesture				
Personal Appearance				
VOICE				
Pitch				
Rate				
Force				
Quality				
Rhythm Pattern				
Pronunciation				
Articulation				
COMMUNICATION WITH THE AUDIENCE				

Improvement shown:

Pupil: ____________________
Title of Speech: ____________________
Grade: ____________________
Date: ____________________

SPEECH CHECKLIST

Pupil's Name: ____________________
Grade: ____________________
In What Class Observed? ____________________

TRAIT	DEGREE		
	Above Average	Average	Below Average
a. Takes an active part in class discussion			
b. Shows originality and humor in oral work			
c. Talks directly to the question or problem			
d. Organizes his ideas well before talking			
e. Uses clear, effective language			
f. Expresses himself clearly			
g. Speaks in a pleasant and clear voice			
h. Makes effective use of his body while talking			
i. Shows consideration for his listeners			
j. Arouses response from his listeners			
k. Exhibits poise and control			

Suggestions as to the meaning of these items (check any that apply)

a. Volunteers to recite ____
b. Is well prepared ____
c. Projects personality ____
Has sense of humor ____
Shows clear thinking ____
Is clear cut and definite ____
d. Shows logical thinking ____
Makes clear transitions ____
Has good illustrative material ____
e. Has adequate vocabulary ____
Uses acceptable grammar ____
f. Confuses words ____
Confuses ideas ____
g. Articulates distinctly ____
Avoids meaningless sounds (er, uh) ____
Adjusts volume to size of room ____
Varies vocal range, tempo ____

h. Uses eyes, hands, and body movements effectively ____
Keeps hands free and at ease ____
Moves about easily, gracefully ____
i. Speaks directly to group ____
Recognizes opinions and feelings of others ____
j. Is dynamic, likely to get results ____
k. Shows sincerity and self-confidence ____
Exhibits friendly, relaxed manner ____
Has no distracting mannerisms ____

READING EVALUATION

	Out-standing 1	Aver-age 2	Unsatis-factory 3
ACTION			
Posture			
Facial Expression			
Gesture and Movement			
VOICE			
Quality			
Pitch			
Rate			
Force			
Rhythm pattern			
Articulation			
Pronunciation			
COMMUNICATION OF MEANINGS			
Logical			
Emotional			
CHOICE AND CUTTING OF SECTION			
In terms of audience			
In terms of reader			
In terms of time required			

Student ____________________
Topic ____________________
Date ____________________
Grade on Reading ____________________

SPEECH EVALUATION

	Outstanding 1	Average 2	Unsatisfactory 3
SPEECH CONTENT AND FORM			
Selection of subject			
Adaptation of subject to audience			
Selection and variety of materials			
Organization of speech			
Choice and use of language			
DELIVERY			
Eye Contact			
Bodily Activity and Gesture			
Voice Control			

ADDITIONAL COMMENTS:

Student ____________
Topic ____________
Date ____________
Grade on Talk ____________

SPEECH CRITICISM

Date ______________________

Speaker ______________________

Title ______________________

	Excellent	Good	Fair	Poor
a. Voice				
b. Organization of material				
c. Gesture and bodily movement				
d. Eye contact				
e. Audience attention				
f. Appearance and manner				
g. Adaptation of subject matter to the audience				

h. Comments and suggestions:

____

____

____

SELF-CRITICISM

A famous radio and platform speaker used to say: "I always know when I have preached well; not through the expressed reactions of those in the pew..... though they are a fairly reliable index.....but through my own reactions."

What was my reaction about the effectiveness of the introduction to my last talk?

How many in the audience agreed (or failed to agree) with what I said? How do I know?

Could everyone see as I demonstrated? Did I worry about this before, during or after the talk?

Did my hands get in the way? What do I usually do with my hands when I talk?

Was my posture as good as it is usually in special situations? As good as it is usually when I am speaking before a group?

Was I as enthusiastic as the subject and the audience demanded?

Did I try to help others understand my topic or let them know how well informed I was on the topic?

Did I stick to my purpose?

Was my conclusion a sincere attempt to tie the significance of the topic into the experience of each person present?

END-OF-SEMESTER RATING SHEET

CLASS CRITICISM:

1. The best-prepared speaker in the class ____________________.
2. The speaker with the best demonstration ____________________.
3. The most friendly speaker in class ____________________.
4. The speaker who seemed to enjoy his subject matter most ________.
5. The speaker who seemed to enjoy the audience most ________.
6. The speaker with the best-all-round delivery ____________________.
7. The speaker with the best audience adaptation ____________________.
8. The speaker showing the most imagination ________.
9. The person to whom I would give the "prize" as the most effective all-round speaker ____________________.
10. My "best speech" in the course was entitled ____________________.

END-OF-SEMESTER SELF-ANALYSIS QUESTIONNAIRE

1. The "best qualities" of my speaking in this class have been:

2. Characteristics I have noticed about my speaking here that I need to improve:

3. Qualities others have mentioned as my "good points" that I had never realized before this?

4. Ways in which my speaking can be improved according to the observations of others:

SOME MEASURES OF GROUP WORK

Observer____________________________
Time_____________________to____________
Place____________________Event__________

1	2	3	4	5
A. NATURE OF ACTION				
Each member does as he pleases.		Purposeful action conceived by the group. Leader, when required, offers guidance.		Leader or one member conceives and initiates the direction of action.
B. PURPOSEFULNESS				
Members are uncertain of goals; goals may or may not be considered in action.		Goals clearly defined and always considered in the initiation of action.		No goal-centered activity.
Some members agree upon and accept the group objectives.		Objectives and purposes accepted by all members.		No real acceptance of goals, or concept of goal-centered activity.
Indistinct relationships between individual needs and interests and the objectives of the group.		Purposes and objectives evolve from the expressed needs and interests of the members of the group.		Purposes unrelated to the needs and interests of the members and imposed by the leader or a single member.
C. MEMBER PARTICIPATION				
Activity differs for each member according to his own motivation.		Activity organized by different subgroups but each with a relationship to the total action purposes.		Each member does everything in the manner prescribed by the leader.
D. EMOTIONAL CLIMATE (Among members)				
Relationship is matter-of-fact, no emotional feeling expressed.		Warm, friendly, spontaneous, sympathetic, understanding.		Hostile, competitive, and sometimes aggressively antagonistic.

1	2	3	4	5
E. INTERPERSONAL RELATIONS				
No sense of belonging.	**Some have a sense of belonging.**	**All members have a sense of belonging.**	**Some domination of the group by a few members.**	**Unity is achieved by the force of the leadership.**
No cooperative action.	**Some cooperative action.**	**Mutually cooperative and helpful.**	**Cooperation achieved when group is encouraged.**	**Subjugation of the group by the leader.**
Each member is on his own. No relationship of his action to that of the others.		**Mutual interdependence among participants.**		**Members are coordinated as "cogs in a machine" doing their part independently and on their own.**
Indifference to others in the group.	**Passive acceptance.**	**Cooperative acceptance.**	**Tolerant acceptance.**	**Hostile and antagonistic.**
Each member talks when he feels like it.		**Everyone speaks in the proper time and place with due respect for others.**		**Members speak only when permitted by the leader.**
F. EMERGENCE OF LEADERSHIP				
No clear-cut group structure and leadership.		**Voluntary recognition and election by the group.**		**Leadership is appointed; arises by seniority or by ascendance through power.**
G. PERSONAL SATISFACTION				
Boredom and a lack of interest expressed by wandering attention.		**Enthusiastic interest in activity. Activity entered with energy and spirit.**		**Rebellion and hostility expressed, or sub-surface, towards unreasonable and irrelevant demands.**
No satisfaction of needs, realization of interests or growth of group participation.		**Members feel secure, accepted, and have a sense of achievement, growth, and understanding.**		**Members feel insecure, sometimes coerced; individuality of needs denied; members anxious and dissatisfied.**

6. Parliamentary Procedure

a) Objectives

To develop an understanding of the basic rules of parliamentary procedure.

To encourage respect for orderliness in conducting affairs through group action.

To correlate the principles of good discussion with those of parliamentary procedure.

To provide an opportunity for student leadership (heading committees, chairing meetings, drawing up and delivering reports, etc.)

b) Preliminary Considerations

(1) Almost every student will, sooner or later, participate in group planning and group action; his knowledge of parliamentary procedure should serve him well.

(2) Parliamentary rules, students must understand, are designed to facilitate, not frustrate, conducting business through collective decisions.

(3) Parliamentary procedure is not an isolated unit of work; critical thinking, argumentation, discussion, bodily action, voice control, and other areas of speech work are involved.

c) Orientation and Learning Experiences

(1) Organize the class into a club--

(a) Select candidates for the various offices, hear brief speeches by the candidates, and hold an election.

(b) Orient class as to duties of officers and order of business of meetings. Various parliamentary motions can be presented during the discussions. Motions take on meaning if introduced within the context of a "live" situation.

(c) Teach students to recognize such pitfalls as hasty generalizations, unsubstantiated claims, half-truths, false analogies, and other propaganda distortions.

(2) Teach the four basic groupings of parliamentary motions: main, subsidiary, incidental, and privileged:

   (a) Almost all speech textbooks have a chart of these motions with appropriate explanations.

   (b) Several topics of interest to the students may be discussed by the class; for example, financing the school annual, making plans for the senior prom, planning an assembly program, selecting the senior play, and planning the annual class trip.

   (c) Have students draw up a constitution and by-laws. Appoint committees to draw up different articles and sections. Each committee may present composite ideas for discussion. Parliamentary rules prevail during discussions.

(3) Broaden the scope to include research and problem solving

   (a) Stimulate the meetings of various bodies or groups trying to make collective decisions on various resolutions. Give the proper form for the presentation of resolution: "Mr. Chairman, the committees would like to submit the following resolution: Resolved that.....etc." Stress the need for adequate research, documentation, and explanation of resolution.

   (b) Select topics for a resolution. Each row can constitute a committee to draw up, present, explain, and, if necessary, defend a resolution. Students may spend one or two days of class time in preparing the resolutions and appropriate argumentation.

   (c) Have resolutions presented by the various committees, with a student serving as chairman of the meeting. Numerous parliamentary motions may be introduced: to amend, to lay on the table, to postpone, etc. Stress acceptable discussion procedures.

   (d) Suggested Resolutions

   That the state provide free textbooks for all students.

   That this high school should have a student lounge.

   That school letters, similar to those given to athletes, be given to students maintaining a high scholastic average.

That the federal government should underwrite the cost of fall-out shelters for citizens.

That insurance shall be compulsory for all motorists.

That all ministers should pass both written and oral examinations drawn up by an interdenominational body before their ordination.

That a certificate of attendance, not a diploma, be awarded to graduating seniors of consistently low academic standing.

That strikes against essential government projects be prohibited by law.

That a four-day work-week be adopted by industry.

That a course in public speaking should be required of all students.

That school be conducted on a year-round basis.

That a national board of censorship be established to censor movies, television programs and magazines.

That the United States substantially reduce its foreign aid program.

That the state subsidize the college education of indigent students who have consistently maintained high academic standards.

That a world language be adopted by all countries.

7. Critical Thinking

a) Objectives

To gain an active awareness of specific problems in critical thinking in daily life.

To stimulate a questioning mind.

To train students to evaluate what they hear, say, and see.

To develop language control so that students say what they want to say.

To help students distinguish valid reasoning fortified by facts, from empty oratory.

b) Essential Definitions and Principles

Every teacher encounters problems in motivating students to think for themselves. Too often, students expect teachers to give answers; then they parrot these answers back to the teachers. Students need encouragement and practice in thought analysis and criticism. Basic tools for listening and evaluating are summarized in the following analysis.

(1) Our responsibility as advocates:

(a) To be sincere and cautious. Deceit and deception are to be avoided.

(b) To take a stand, to state our position (Proposition).

(2) The three types of proposition are:

(a) Fact--cannot be argued.

(b) Value--matter of preference.

(c) Policy--course of action.

(3) The three types of argumentation are:

(a) Causal--a cause and effect relationship. The tests for a causal argument are:

Is there a causal connection?
Do other causes operate to prevent the expected effect?
Do other causes contribute to the effect in question?

(b) Generalization. The four tests of a generalization are:

Have enough cases been examined?
Are the observed cases fair examples?
Have sufficient efforts been made to find exceptions?
Have we reason to suppose that any such general rule may be true?

(c) Analogy. The four tests of argument from analogy are:

Are the points of similarity outweighed by the points of difference?

Is the fact known to be true in the analogous case even more likely to be true of the case in question?

Are the alleged facts on which the analogy is based really true?

Is the conclusion suggested by the argument from analogy supported by other kinds of argument?

(Note that arguments are not proved by analogy, merely clarified.)

8. Analysis of "Straight Thinking"

> "Good critical thinking is what we call straight thinking. Its task is to subject ideas to critical scrutiny, to determine whether they are true or false. It is straight thinking when it goes about the task in an efficient and effective way."[1]

a) Not all statements need advocacy:

Many statements are made where no argument is intended or presented.

The cry, "Ouch!"
The sign, "No smoking."
The sign, "One Way."

An assertion may be either true or false.

"It is a nice day."
"American tourists are impolite."
"I like it here" (If the author indicates that he believes what he states by means of tone, method, attitude).

b) What should be one's view of argumentation?

This word takes on a new definition. Now the word means "stating reasons for..."

One's attitude toward argumentation should be to seek the correct solution in view of the evidence presented. Since it is the purpose of argumentation to persuade or convince, a duty is imposed, to be cautious and sincere. Avoid deceit, remembering that persuasion is power which must be handled with care.

c) There are two general types of reasoning:

Inductive reasoning leads from the specific to the general and indicates probability.

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[1] Monroe C. Beardsley, Thinking Straight. (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1956). p. xvii.

Example: Body clothed...washed ashore...no marks...drowned... suicide.

Deductive reasoning leads from the general to the specific and indicates that in the conclusion.

Example: Apples are edible. This fruit is an apple. Therefore, it is edible.

d) The tools needed for straight thinking are:

Language--(specific words, as: "firm," "resolute," "stubborn"), the denotative meaning and connotative meaning.

Premise--a statement accepted to be true from which a conclusion is drawn.

Ability to detect fallacies--unsound reasoning that tends to deceive or mislead.

Definition--delimiting the argument.

Fact--something that is or exists, which has been verified; something which has actually taken place or is actually taking place. Facts are established through:

Personal experience
Observation (eye witness)
Experiment
Use of authority
Use of statistics

The ability to distinguish between fact, opinion, and authority:

An opinion is an individual's judgment about a subject. The individual may have reached this opinion through experience, study of a fact, or consideration of evidence.

Who is the authority? Is he disinterested? Is he in a position to obtain the facts he claims to have? Is he prejudiced? Is he qualified through training or experience?

e) The common fallacies are:

Preconceived opinion (assertion accepted as fact):

Example: There are no social classes in America.
In America everyone is born equal.
A rich man is a successful man.

Prejudice. (origins? justification? influence on thinking?):

Rationalization (self-justification):

Example: I'm glad I didn't get the job. It's not good enough for me.

I copied my homework. Everybody else does. Why shouldn't I?

Superstitions (causal relations):

Example: Walking under a ladder, breaking a mirror.

Emotional involvement:

Example: Loyal member of a club will not fail to support this plan.

Name calling (sneak, highbrow, stuck-up, square, etc.)

Flattery ("You're too intelligent," etc.)

Band wagon appeal ("But Mom, everybody does it.")

Snob appeal ("Do as I say and you'll be in the know.")

Insufficient facts (overgeneralization):

Example: Teenagers are bad drivers.

Teachers are not fair.

Equivocation (giving different meanings to one word):

Example: Car A is better than car B. (the word "better" referring to cost and changing to quality)

Mental laziness:

Thinking is hard work and demands a good deal of exertion. People are averse to hard work. The ability to think straight requires constant vigilance.

Fatigue:

A person should tackle the most difficult problem only when sufficiently rested. The mind tires as does the body.

9. Improved Listening

a) Objectives

To become aware of good listening habits.

To develop desirable skills in discriminative, appreciative, and critical listening.

b) Specific Purposes

(1) To create an awareness of the importance of good listening habits, have students record time spent listening in a day, keep track of all information acquired wholly or partially through listening in a week. Discuss the influence of radio, television, and films. Show the film, "Speech: Effective Listening."

(2) To develop discriminative listening (to understand ideas and acquire information). Assign:

(a) Note-taking for main ideas and supporting evidence from

a speech by an outside speaker
a film
student speeches
a factual commercial recording
a speech given by the teacher
a lecture pre-recorded by the teacher
an assembly speaker
a speaker in the community; e.g., a minister, professional lecturer, or a club leader
a newscast on radio or television
a discussion on radio or television

(b) Tests on any factual material to which the entire class has been exposed.

(c) Work in the listening laboratory

Description:

an acoustically treated room which is always available.
a library of tape-recorded, graded, instructional materials consisting of short lectures; informative, organized discussions; and cuttings from long lectures--in various subject areas.
playback apparatus with earphones,
objective tests for each tape,
an indexing and filing system for recordings and tests.

Procedure:

Independent student use of laboratory
Listening to tapes in sequence
Taking and checking tests
At conclusion of series, administration of post-test evaluation.

(3) To listen appreciatively (for aesthetic values as well as for ideas).

Set up the following listening situations:

(a) Literary selection read to class, followed by discussion of main idea, mood, associations aroused.

(b) Literary selection read silently by class, then played for listening on recording, followed by discussion of the difference in meaning and feeling obtained from reading and hearing.

(c) Recording of literary selection played, then read silently from printed copy followed by discussion of oral values that made the printed copy more meaningful.

(d) Written and oral reports on recommended television plays.

(e) Reports on films, possibly those based on books and plays, read by these students.

(f) Reports on plays read by the students.

(4) To listen critically (evaluating arguments and evidence).

Prepare:

(a) A discussion of the importance of critical listening emphasizing that some groups want the listener to be uncritical.

(b) Student lists of ways to recognize persuasive material.

(c) Examples of persuasion brought in by students.

(d) Lists of words to which students react violently.

(e) Pupil evaluation of misuses of evidence.

(f) Pupil lists of persuasive techniques heard on radio and television in one day.

(g) Talks given by students deliberately misusing logic.

(h) Talks on unethical emotional appeals in commercials.

(i) Analysis of persuasive speeches given by outside speakers, either taped or live.

(j) Analysis of arguments used in current political speeches.

10. Discussion

a) Objectives

To promote an understanding of the importance of discussion.

To develop confidence both in organizing a discussion group and in participating in one.

To teach the obligations of the discussion leader as well as the obligations of the participant.

b) Specific Purposes

To help every student work toward achieving clear, accurate, and fluent oral expression.

To encourage students to participate in public affairs. (school, church, business, club, etc.)

To strengthen the students' interest in community, national and international problems.

To teach self-restraint and consideration for the opinions and ideas of others.

To stimulate creative and critical thinking.

To improve the listening habits of all students.

c) Definition

Discussion is an exchange of information and ideas among several people. In a discussion all members of the group participate. Talk centers upon the understanding or solving of a single issue or a problem. Unlike the conditions of a debate, no member is committed to a specific position and all work together toward discovering a solution. The manner of speaking is informal, conversational, relaxed. Yet every addition to the pool of knowledge and opinion is subjected to critical analysis by the group. Give and take of ideas is friendly, non-competitive. Discussion usually closes with a summary, which may be given by the leader or by a teacher (recorder) designated at the beginning of the session.

d) Types of Discussion

(1) Informal (round table): Since every member is expected to participate equally, seating in a circle is casual so that all may be seen and heard. Speaking is conversational, extemporaneous. The leader stimulates thinking by offering questions, but not as an authority.

(2) Panel: A chairman and several informed speakers discuss various aspects of a question before an audience. The chairman guides the speakers to examine all phases of the topic and to evaluate each other's offerings. He may also inject ideas of his own to moderate discussion. A time limit is usually set on the panel's treatment of the question, which then is often thrown open for audience participation.

(3) Symposium: Two or more speakers deliver prepared speeches on different phases of a problem. After these speeches, which are allotted a certain amount of time, the chairman calls upon the audience for questions, directed to whatever speaker treated that division of the topic.

(4) Open Forum: Speakers from the floor may rise at the point designated by the chairman of the meeting and, one at a time, when recognized by the chairman, present a question or comment pertinent to the topic under discussion. Such contributions should be brief, clear, and impersonal.

From these basic patterns are derived the variously termed discussion forms used constantly by social and work organizations. It is estimated that people in business today spend one-fourth of their work time in conference.

e) Participant Responsibilities

(1) Each member:

Helps identify specific problems and ways of working as a group.

Contributes ideas and suggestions related to the problem.

Listens to what other members say and seeks helpful ideas and solutions.

Prepares for meetings in ways which will help the group.

Assumes various jobs as needed.

(2) The chairman:

Helps groups get acquainted.

Helps group decide, and periodically re-decide, its rules and methods of procedure.

Helps develop an atmosphere that encourages all to participate.

Analyzes the various resources within the group and uses them.

Develops ways of continuous evaluation of group progress.

Draws out the "timid soul" and keeps the dominant person from monopolizing the discussion.

Assists the recorder.

Encourages each person to do his own thinking.

(3) The recorder:

Keeps a record of the main problem issues, ideas, facts, and decisions as they develop in discussion.

Summarizes points and reports to the group from time to time as needed.

f) Procedures

Students have been taking part in discussions from their elementary-school days onwards and already have considerable facility in using these fundamental skills in the democratic processes. To develop their techniques to the extent needed for adult life, however, they probably still need help in the following particulars:[1]

(1) Selecting a suitable topic: Is it interesting and suited to the group? Does it have importance to the class, the school, or the community? Is it appropriate to the occasion and the time allowed for preparation?

(2) Organizing the group: Are all members involved? Are their interests considered in dividing areas of study? Are responsibilities well distributed? Are leaders functioning? Are they drawing out and co-ordinating the work of all members rather than dominating the group?

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[1] Listed in Michigan High School Forensic Association Handbook, Discussion and Debate.

(3) Preparing the Material: Study may be reduced to three steps, analyzing the problem, collecting and examining fact and opinion, and thinking toward a solution. Students may need to be reminded that this study is expected to draw on their understanding of critical thinking and listening. In structuring their thinking out of their problem, students may be advised to follow these divisions:

- (a) Statement of the problem and analysis of its parts, causes, and effects.
- (b) Analysis of the purposes of any possible solution.
- (c) Survey of possible solutions.
- (d) Testing of possible solutions.
- (e) Choice of a solution.
- (f) Plan of action.

(4) Conducting the Discussion:

- (a) A discussion is a cooperative effort to arrive at the facts or conclusions about a subject, involving the contributions from many individuals.
- (b) Discussion starts only after a careful and open-minded search for facts.
- (c) Participants share their facts and conclusions, and permit them to be subjected to critical analysis. All participants are courteous and sportsmanlike in their attitude to others.
- (d) The important thing is interaction. Discussion should not be directed toward the leader. No two members of the group should get into a discussion "with each other".
- (e) The experience of all is likely to be richer than the experience of any one.

g) Evaluation Forms

Form 1

SYMPOSIUM BALLOT

Name______________________________ Group________________________

	POOR	FAIR	GOOD
1. Preparation of speech			
2. Presentation of speech			
3. Stage appearance			
4. Knowledge of subject			
5. Contribution to discussion			

COMMENTS:

Form 2

PANEL DISCUSSION EVALUATION[1]

Evaluate the personal performance of each participant on the basis of the following points, rating #1, #2, #3, #4, #5...on each item. #5 is highest.

Analysis: Ability to sense the importance of the problem, find the real issues, and to offer contributions to the discussion that evidence breadth and depth of thought.

Information: Breadth and accuracy of information. Knowledge of the facts and social values of the problem. Intelligent application of information.

Insight: Ability to keep to the issues and to demonstrate points of agreement and difference. Ability to listen intelligently and to synthesize the contributions of the various members.

Cooperation: Skill in advancing the group toward a common goal. Willingness to abandon weak arguments and all non-essential points of difference. Effort to understand arguments. Power to orchestrate conflicting points of view.

Manner: Social skills evidenced in group and audience relations. Conversational manner. Respectful treatment of the opinions of others. Ability to adjust delivery to the spirit of the occasion. Adequate volume and clarity of speech.

Effectiveness: The extent to which the speaker's ideas, opinions, and ability to draw others out had influence on the thinking and points of view of the other members of the discussion group.

Comments:

_______________________________Panel Participant

_______________________________Evaluator

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[1] *Ibid*.

Form 3

EVALUATION OF THE GROUP[1]

Problem ______________________________

Leader ______________________________

Emotional Climate

Listless	1 2 3 4 5	Animated
Tense, hostile atmosphere	1 2 3 4 5	Friendly atmosphere
Dogmatic, uncooperative	1 2 3 4 5	Very cooperative

Thought

Little use of information	1 2 3 4 5	Adequate information
Frequently off subject	1 2 3 4 5	Relevant discussion
Superficial discussion	1 2 3 4 5	Thoughtful discussion
Aimless, confused discussion	1 2 3 4 5	Good sense of direction

Language

Often interrupt each other	1 2 3 4 5	Orderly discussion
Long contributions	1 2 3 4 5	Brief contributions
Provocative language	1 2 3 4 5	Courteous, temperate language

What do you think that this group accomplished?

Could an individual have accomplished as much as this group?

Additional Comments:

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[1] *Ibid*, 213.

2

Form 4

TEACHER'S EVALUATION CHART

GROUP

NAME	CONTRIBUTIONS	VALUE OF REMARKS	PREPAREDNESS	ATTITUDE	VOICE	DICTION	ADDITIONAL COMMENTS	GRADE			

Form 5

LEADER EVALUATION GUIDE

Leader__________________________________ Observer__________________________________

Directions: Rate the leader on each item which you have observed. Use (/) for performance which is superior, a check mark (X) for average performance, and (O) for below average performance. Put an X in the appropriate space at the right for the overall rating you derive.

PERSONAL QUALITIES

☐ Poise, confidence and control.
☐ Audibility and clarity of voice.
☐ Resourcefulness in handling group contributions.

Below Average	Average	Above Average

LEADERSHIP TECHNIQUE

☐ Ability to arouse and sustain interest.
☐ Ability to guide the group to logical processes of thought.
☐ Adequacy of summaries.
☐ Effectiveness in guiding group to their goal.
☐ Ability to draw out information.
☐ Encouragement of reticent members.
☐ Handling of over-aggressive members.
☐ Ability to keep discussion organized.

Below Average	Average	Above Average

LEADERSHIP PREPARATION

☐ Background knowledge of leader.

☐ Logic of plan for attacking problem.

Below Average	Average	Above Average

RESULTS

☐ Was the group prepared and willing to accept the problem for discussion?

☐ Was the leader generally accepted by the group?

☐ Did the individual members understand the principles the discussion was trying to teach?

☐ Was the discussion well distributed throughout the group?

☐ Was the discussion free from offensive argument and bickering over minor points?

Below Average	Average	Above Average

h) Bibliography

Beardsley, Monroe C. Thinking Straight. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1956.

Chase, Stuart. Guides to Straight Thinking. New York: Harper & Row, 1956.

Flesch, Rudolph. The Art of Clear Thinking. New York: Harper & Row, 1951.

Foster, William T. Argumentation and Debate. Boston, Massachusetts: Houghton Mifflin Company, 1945.

Huppe, Bernard F. and Kaminski, Jack. Logic and Language. New York: Alfred Knopf, 1956.

Thouless, Robert H. How to Think Straight. New York: Simon and Shuster, 1950.

11. Debate

a) Objectives

To train students in the skills of research, investigation, and marshalling of evidence related to a political, social, or economic problem.

To train students to construct a brief and outline a case for or against a proposition.

To familiarize students with the major fallacies and the basic principles of argumentation.

To develop poise, smoothness, and clarity in the delivery of a debate speech.

To train students to accept graciously both victory and defeat as part of a learning situation.

To train students to work cooperatively with a partner in the presentation of their own case and the refutation of that of their opponents.

To develop in students an overall familiarity with the great political, social, and economic ideas current in this century.

To train students in the exercise of a mature, concise and comprehensive vocabulary through the oral presentation of argument.

b) Procedures

(1) Meet the debate squad or class and explain to them the fundamentals of debate theory.

(2) As soon as practicable have each student supply himself with a debate handbook.

(3) Using the current national high school debate topic as a base, organize the class into affirmative and negative teams of two students each.

(4) Instruct the group in techniques of case development and analysis on both sides of the question.

(5) Set up a schedule of practice debates among the various teams in the class.

(6) In addition to your own critiques, train the students to criticize and judge each other as part of the learning process.

(7) If you have interschool competition, select the best debaters to represent your school.

(8) Have students construct sample briefs, cases, and individual arguments for practice.

(9) Develop a lesson on the basic fallacies, hasty generalizations, glittering generalities, begging the question, name calling, etc.

(10) Be sure your students understand the nature and sufficiency of evidence and the skills of deducing and inferring from evidence.

c) Guide Lines

Emphasize learning and progress rather than winning and losing. In selecting a team for school representation, weigh mental alertness much more heavily than speaking ability. Good speaking can often be developed with a quick-minded student. Remember also the following principles of debate ethics:

(1) Do not misquote or distort your opponent's statements.

(2) In interschool competition do not attempt to find out a future opponent's case through deception. Likewise, do not divulge another school's case to its possible future opponents.

(3) Train your debaters to be polite and impersonal with their opponents. Sarcasm and personalities have no place in debating.

d) Bibliography

Baird, A., Craig. Argumentation, Discussion, and Debate. New York: McGraw-Hill, 1950.

Braden, Waldo W., and Brandenburg, Ernest. Oral Decision-Making: Principles of Discussion and Debate. Harper & Brothers, New York: 1955.

Eubank, Henry Lee, and Auer, J. Jeffrey. Discussion and Debate: Tools of a Democracy. (2nd Edition) New York: Appleton-Century-Crofts, 1951.

Gulley, Halbert E. Essentials of Discussion and Debate. New York: Holt, Rinehart, Winston, 1955.

Kruger, Arthur N. Modern Debate: Its Logic and Strategy. New York: McGraw-Hill, 1960.

Minnick, Wayne C. The Art of Persuasion. Boston: Houghton Mifflin, 1957.

Musgrave, George M. Competitive Debate: Rules and Techniques. New York: W. W. Wilston, 1957.

Oliver, Robert T. Psychology of Persuasive Speech. (2nd Edition) New York: Longmans, Green and Co., 1957.

Potter, David, (Editor). Argumentation and Debate. New York: Holt, Rinehart, and Winston, 1954.

This compilation of materials is a selection of the best, most recent books on the skills of debate. Any one or more of these would make either a good text or a good source book for your course.

12. Radio

a) Objectives

To develop skill in the use of common equipment, such as microphones, tape recorders, and turn tables.

To show the importance of radio as a mass medium and as an influence on daily living.

To distinguish between formal public speaking and speech for broadcasting.

To develop specialized reading, writing, and listening skills.

b) Areas of Study

(1) Brief history of radio

(2) Regulations on radio, by government, networks, sponsors, and public

(3) Structure of programming (types of program, effects of commercials)

(4) Production of radio scripts

c) Learning Experiences

(1) Outside reports on organizations to provide practice in research, speaking, and listening. Reports may be made on such topics as FCC, NAB, BBC, NAEB, NET, DeForrest, Marconi, AM FM, Propaganda, Time Allotment, Network Radio, etc.

(2) Actual microphone practice. Students should be encouraged to write their own scripts and their own commercials.

(3) Sample program types include interviews, commercials, panels, script reading, variety and disc jockey shows.

(4) Sound effects production.

d) Bibliography

Abbot and Rider. Handbook of Broadcasting. 4th Edition New York: McGraw-Hill, 1957.

Stasheff, Tincher and Willis. "Radio and TV Speech, A Course of Study for High Schools," NAEB Journal. Jan-May, 1958.

Willis, Edgar E. Radio Directors Manual. Ann Arbor Press, 1961.

13. Interpretation

a) Objectives

To develop the ability to interpret literature.

To import the message of the printed page with understanding and appreciation.

To develop techniques which will make the reader able to present his selection to the listener in a meaningful way.

To improve the use of the voice in regard to diction and expression, both in interpretative reading and in speech making.

"Interpretative reading and public speaking are clearly interrelated, each one helping the other. Interpretative reading is often used within a public address, and direct speech is used in introducing interpretative reading. The practice of direct speaking helps the reader to remain simple and communicative in presentation, while many of the finer aspects of public speaking, such as the use of vivid imagery, sense of timing, voice flexability"... and other fine points..."can best be learned through interpretative study."[1]

b) Definition

Interpretative reading is the oral presentation of a work of literature in such a way that the values of the selection are made apparent to the listener. In the words of Moiree Compere, the interpreter uses "his voice and body in such a fashion as to suggest concisely, cogently, and richly all the meaning which he has found in the--creation of the author;"[2] the reader uses the exact words of the author to re-create his meaning in the mind of the listener.

"A good reader is first and always an interpreter. Reading any selection aloud includes thinking, feeling, and understanding the author's meaning and mood...Whenever you are the reader of another's words, you must re-create for your listener the thoughts and feelings of the writer as accurately as possible." Thus begins Chapter 19, "Reading Aloud," from Modern Speech, by John Irwin and Marjorie Rosenberg.

c) Scope of Study

(1) Principles of interpretation:

Understanding the purpose of selection

Analysis of the work for mood and meaning.

Development of voice quality to convey values of the selection to the listener.

(2) Types of readings

Selections used in a speech class for oral interpretation will vary in direct relation to the abilities and interests of both class and teacher. Declamations (reproductions of worthwhile public addresses, short stories, and poems) are recommended for use in Speech (1), and in Speech (2) more difficult material may be attempted. Suggested are essays, letters of literary value, Bible readings, and selections from Shakespeare and other classical and modern plays. Eventually scenes from plays may be prepared by groups and presented to the class.

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[1] Sara Lowrey and Gertrude E. Johnson. "Foreword," Interpretative Reading. New York: Appleton-Century-Crofts, Inc., 1953. p. vii.

[2] Moiree Compere. Curriculum Guides: High School Interpretation. Michigan Speech Association, 1958.

A basic principle in oral presentation of any kind is the use of proper diction and expression. Thus the mastery of a story, poem, or other selection includes control of the voice and its use. Numerous exercises in diction, proper breathing for voice control, inflection, rate, phrasing, emphasis, and other voice qualities may be found in high school speech books. So-called tongue-twisters, such as "She sells seashells by the seashore," provide interest and value in studying voice improvement.

d) Suggested Procedures and Techniques

(1) Selection of types of reading, one type at a time, will permit class instruction in specific technique involved.

(2) Selection of a specific story or poem, each student making his own selection, subject to approval by the teacher.

(3) Study of the selection--

Author's purpose.

General meaning of whole selection.

Specific meaning of each part.

Mood of the selection.

(4) Preparation of the reading--

(a) Arrangement of cutting (shortened version) of desired length.

Shorten to three to five minutes for prose; cutting not desirable for most poetry.

Typed or written manuscript, double spaced, one side of page only.

(b) Practice in correct diction, phrasing, rate, and other voice elements (exercises recommended).

(c) Use of technique of visualization (imagining of scene or event as one speaks).

(d) Practice of a portion of the reading for comments and suggestions for improvement. (This step may be omitted in advanced work.)

(e) Mastery of selection by student. Reading should not be entirely memorized; yet it should not be read word for word from the manuscript.

(5) Presentation of the readings

(a) Preparation of schedule for entire class.

(b) Actual presentation of each reading.

(c) Giving of oral comments by student evaluators and teacher.

(6) Recording the selection on tape

(a) Selection of a one-minute portion of his reading by each student.

(b) Actual recording of the part selected (one class period sufficient).

(c) Playback of tape recording.

(d) Each student should write comments on his own part of the recording to turn into the teacher.

To begin a study of interpretation, selections should be made from material which is close to the students' interests. In a class in public speaking, a study may be made first of some outstanding speech of current interest. Each student may then be led to select some speech which is meaningful to him, from which he may take a portion or prepare a shortened version, termed a cutting. Two or three minutes in delivery time is a suggested length. As skill in interpretation develops, selections of a more difficult nature may be attempted.

e) Special Suggestions

(1) A demonstration of reading techniques--

It is recommended that the teacher demonstrate in some way the proper reading of each type of selection. He may give a reading himself, use a tape recording or record, or invite a friend or a former pupil to give a demonstration.

(2) Continuing exercises in proper use of voice--

A variety of selections or portions of literary works may be found in standard speech books. These may be used by the class for the first steps in developing techniques of interpretation. A natural effect should always be striven for, but this should not be confused with an informal or careless mode, nor with disregard of standard diction and inferior use of voice quality.

A class committee placed in charge of checking breath control and diction exercises will take pride in selecting and instructing a variety of such drills. A well-functioning committee may aid in assigning specific exercises to individuals who need them, and in checking for evidence of their regular use.

(3) A revolving system of class evaluation--

(a) The committee system:

Committees may be made responsible for separate areas of evaluation, such as diction (articulation, enunciation, pronunciation), bodily action, vocal expression, audience response. One member of each committee gives an oral evaluation each day during the presentation of the readings. This duty should be revolved so that a different committee member speaks each day, the other members writing evaluations. A form should be provided by the committee for this purpose.

(b) The team system:

For team or partner evaluation each member of the class is paired with another member. Each is responsible for the preparation, practice, and evaluation of his partner. He may also share in the evaluation of one other class member. Here again a form should be used listing criteria for the evaluation.

(c) Comments by the teacher:

Immediately following student comments, the teacher should add his own observations. Comments should be of a constructive nature, the teacher giving an oral appraisal of student evaluations as well as of the speaker's work. Development of critical listening attitudes and judgment occurs as students attempt to evaluate and hear others do the same.

(4) An evaluation sheet:

An evaluation form, as mentioned above, will serve to keep the attention of all on the skills which are being developed. Variations in the types of reading (as well as types of speeches) call for criteria pertaining directly to the type under observation. Stencils can be prepared and sufficient copies made for class needs in each unit of work.

The following division may be used in evaluating an interpretative reading:

(a) Voice and diction (c) Interpretation
(b) Bodily action (d) Audience reaction

Each heading should be followed by a number of items, as follows:

(a) Voice and diction
- Projection
- Variety of inflection
- Pitch level
- Clarity
- Diction
- Resonance
- Breath control
- Emphasis
- Rate Phrasing Pausing

(c) Interpretation
- Mood
- Characterization
- Imagery
- Visualization
- Proportion (proper emphasis)
- Climax
- Control of expression
- Tonal quality

(b) Bodily action
- Facial expression
- Animation
- Meaningful gestures
- Posture
- Relaxation
- Other bodily action
- Poise
- Rhythm

(d) Audience reaction
- Mood of reading
- Interest of reading
- Responsiveness to the characterization
- Responsiveness to visualization
- Responsiveness to total meaning
- Empathy
- Additional comments

f) The Evaluation

Both oral and written evaluation should be used. Oral comments should be made as soon as possible after the reading has been given. Student comments are recommended for their value both to the speaker and to the student making them. The teacher's comments should follow those of the students. At least two students should comment, using the constructive method. Written comments should be given to the student concerned as soon as possible after his recitation. If students make written comments, these should be handed to the teacher to avoid careless criticism. The teacher may then evaluate the student critic on the worth of his comments.

g) Bibliography

Akin, Johnnye. How to Read the Bible Aloud. University of Denver, 1956.

Bordman, Gail. Oral Communication of Literature. New York: Prentice-Hall, 1952.

Compere, Moiree. Curriculum Guide: High School Interpretation. Michigan Speech Association, 1958.

Irwin, John and Rosenberger, Marjorie. Modern Speech. New York: Holt, Rinehart, and Winston, Inc., 1961.

Lowrey, Sara and Johnson, Gertrude E. Interpretative Reading. New York: Appleton-Century-Crofts, 1953.

14. Special Activities

a) Objectives

To provide purposeful and meaningful speech activities which help to show the means-end relationship in speech education.

To involve as many students as possible in the speaking, listening, and critical thinking experiences that are goals of the speech program.

To provide a logical follow-up to unit and course activities.

To provide the student with an opportunity to measure the effectiveness of his speaking ability in a real, rather than an artificial, situation.

To encourage students to acquire information and to develop skills for specific speech activities.

To establish activities that will extend over the year.

b) Description

A multitude of challenging activities can fill the calendar of a Speakers' Bureau or Drama Club organized by speech classes. History and English classes welcome special programs such as plays, skits, and readings related to their study. Both school and community are happy to call for trained speakers to campaign for various drives.

Club organization may be formal or informal, several classes or one, as circumstances and students' interests indicate. In any case, the teacher does well to remember that value of the activity comes from the students performing in a real situation;

their success derives, therefore, from the response of a candid audience, rather than from classroom evaluation.

In one English 3S class, after a round of talks in a speech study unit which had been handled with considerable success, the teacher developed with the class a project of supplying roving campaigners for the forthcoming United Foundation Drive. Their speeches were offered in other classes meeting the same period. All received campaign literature, learned significant facts. They composed and prepared their speeches for class practice; introductions and conclusions were summarized, and for persuasiveness they employed an anecdote of someone helped by the Foundation, concentrating on some specific social improvement which the Fund promotes. On the first round of speeches, 7 of 32 were chosen to campaign. The others were given second and third chances to qualify and 10 more did. Speakers came with evaluation charts, to be marked by the teachers in charge. Nearly all teachers who evaluated the project commented with praise. These campaigners provided the teacher with a pool of volunteer speakers for future occasions.

Both talented students and those of limited ability can well benefit by the following imaginative procedures which should lend interest and realism to speech exercises. In a business atmosphere the class may stage interviews with the personnel manager or phone conversations between a customer and a department store complaint service representative. Another student may impersonate a department manager giving dictation to a secretary. Others may dramatize a receptionist and clients, represent a Board of Directors meeting, or develop a grievance committee's presentation. Sales offer a variety of speech situations, as do credit and loan.

A class may schedule a guest every two weeks, either from the school staff or from the community. Evaluation of speeches by leading personalities may provide a variety of topic and learning experiences.

The entire class may attend some program, such as Detroit Town Hall, and all analyze what they hear. Selected students may make themselves available for school announcements, or for preparing special programs for other English classes.

As a stimulus to some of these activities, Michigan Bell Telephone Company, the Detroit Better Business Bureau, and the American Baking Association might be asked for advisers or lecturers to speak without charge. Local owners of beauty shops, restaurants, or small businesses can be approached for interviews or sources of information.

Obviously, if a person engaged in a business commensurate with the aspirations of the students can be brought into the classroom for an interview, he will serve as a springboard and inspiration to students who have had no definite goal.

c) Forms

(1) SURVEY OF VOLUNTEER SPEAKERS

Date_______________

Name___________________________ Grade______ Curriculum______________

EXPERIENCE: (Please check any activity you have taken)

(1) Speech ( )
(2) Dramatics ( )
(3) Special English Project ( )
(4) Special activity
  (a) contest ( )
  (b) television ( )
  (c) radio ( )
  (d) public speaking ( )

CHIEF INTEREST:

(1) Public speaking ( )
(2) Interpretation ( )
(3) Oral reading ( )
(4) Drama ( )
(5) Competitive speech
  (a) debate ( )
  (b) oratory ( )
  (c) extempore ( )

If you were asked to participate in the areas which you checked, would you?

YES ( ) NO ( )

(2) SAMPLE PERMISSION FORM

Permission slips, signed by each student's parent, are necessary whenever a student is away from his school during the school day or when he is participating in a school-sponsored activity.

SAMPLE PERMISSION FORM

Date____________________

Dear__________________________,

My (son, daughter,) ________________________________ has my permission to attend the speech activity ________________________________ to be held on (date) ______________________________________ at (place) ____.

I understand that (he, she) will make (his, her) own arrangements for transportation.

____
Parent's Signature

15. Sample Tests (Some of these tests are rather long. You may wish to select material from them instead of using the complete tests.)

Sample Test #1

1. You have been asked to give a worthwhile talk to a club of which you are a member. State:

    (a) two things you would consider in choosing your subject.
    (b) two things you would try to accomplish in your introduction.
    (c) one means you might use to make sure the conclusion would be effective.

2. Indicate the type of speech that the following would be most likely to give:

    (a) a politician (c) a traveler (e) a criminal lawyer
    (b) a minister (d) a teacher (f) a toastmaster

3. Give 5 ways in which a speech to convince may be a force in a democracy.

4. List 5 dangers to society which arise when corrupt individuals are convincing speakers.

5. Give 3 directions to a public speaker about choice of subject.

6. Give 2 directions to a public speaker that will tend toward a successful introduction.

7. Arrange these sentences so that they make a logical sentence outline, correct in form:

    (a) Russia graduated 500,000 engineers in 1954, while the U. S. graduated 43,000.
    (b) In junior high schools 2,276 of the 5,516 positions are filled by teachers.
    (c) There are a great many top-ranking high school graduates who do not go to college.
    (d) Dr. Howard E. Wilson, former Harvard University Professor, says that annually 100,000 who are mentally equipped to go to college don't go because of a lack of money.
    (e) The Federal Government should give college scholarships to qualified high school graduates.
    (f) The National Education Association states that each year 200,000 of the best high school graduates don't go to college.
    (g) There is a shortage of scientists.
    (h) The shortage of college graduates is already endangering our country.
    (i) The reason for this is a lack of money.
    (j) There are not enough good teachers to give every child an adequate education.

8. At the business meeting of a certain athletic club, the chairman needs to know the order of precedence of all motions. Letter these items from (b) - (k) to indicate the proper order of precedence if (a) is any main motion.

(a) Any main motion
To withdraw a motion
Previous question
To postpone indefinitely
To refer to a committee
To postpone to a certain time
Appeal from decision of the chair
To lay on the table
Question of consideration
To amend
To suspend a rule

9. From the following lists, for each type of audience suggested, select a suitable type of speech introduction. Place the number of the introduction in the parentheses.

Type of audience

( ) (a) The audience is interested in the subject and the speaker's relation to the subject.
( ) (b) The audience has assembled to hear Franklyn Branley lecture on "Exploring by Satellite."
( ) (c) A group of factory workers is listening to a strike agitator.
( ) (d) The audience has assembled to hear an Armistice Day speaker.
( ) (e) The audience has heard this speaker before. The subject is not particularly interesting.
( ) (f) The audience is not acquainted with the speaker. To arouse interest, the speaker plans a unique introduction.
( ) (g) The audience and the speaker are closely related by an activity or profession.
( ) (h) The subject is difficult to relate to the needs and interest of the audience. It is a "heavy" subject.

Type of speech introduction

1. Action
2. Authority
3. Unusual or shocking statistics
4. Illustrative
5. Personal
6. Striking statement
7. Humorous
8. Common interest

10. Differentiate between the round table and panel discussions, in terms of:

(a) purpose
(b) place of chairman
(c) participants
(d) form of discussion
(e) part played by the audience

Sample Test #2

1. Show that your work in public speaking has given you definite information by stating the following: (Use complete sentences.)

   (a) One direction regarding volume.
   (b) One direction regarding timing.
   (c) One direction regarding poise and posture.
   (d) One direction regarding diction.
   (e) One direction regarding an introduction.
   (f) One direction regarding the reinforcement of opinion in the content of a talk.
   (g) One direction regarding a conclusion.

2. List five qualities of a good discussion chairman.

3. Discuss briefly panel discussion. Cover all the following: (Follow the outline form given here.)

   (a) Purpose
   (b) Advantages
   (c) Preparation
   (d) Form and customs of presentation

4. List five divisions of the subject that should be covered in a problem-solving group discussion of "The Constitution of the United States."

5. (a) In 35-60 words, write the introduction for a speech on the general topic, "This is Your War." (You may choose any phase of the topic but be sure to state the phase as the title of your introduction.)

   (b) Give three specific sources of material for the above talk.

6. State the exact title and author of a book you have read from the required reading list for this term. In 75-200 words, write a critical review of the book showing your understanding of the author's point of view.

7. Explain differences in public speaking, oral interpretation, and dramatization, referring to:

   (a) subject matter used
   (b) manner of presentation

8. (a) Classifying according to kind of preparation, list three types of speeches.

   (b) Explain briefly what is meant by each.

9. Classifying according to purpose, list four kinds of speeches.

10. List five steps in preparing a talk.

11. List seven standards for effective speaking.

12. Describe two duties of an audience.

13. List six factors which should be established by an adequate and interesting introduction to an oral interpretation.

14. List three sounds which are frequently mispronounced by members of your class, giving the phonetic symbol for the sound, and, after the symbol, three words in which the sound is frequently mispronounced. In each word underline the letter or letters which represent the sound.

Sample Test #3

1. Imagine that you are trying to convince a younger friend that every student should have a course in speech. Select one of the following quotations. After careful thought, write a paragraph of about 75 words explaining your selection.

   "The privilege and right to learn to use good speech should be a part of our American democratic ideal."

   "Effective speaking is based on effective thinking."

   "My speech must be a credit to my American citizenship."

2. "Speech is a form of behavior. It reveals our associations, background, our education, and our personality."

   Referring to five radio or television personalities with whom you are familiar, illustrate how we form judgments of people by their speech behavior. In each case, refer definitely to voice quality, pitch, volume, use of speech sounds.

3. "Bodily response, in the form of posture, bearing, facial expression and gesture, is a definite factor in the expression of ideas. We speak with the body as well as with the voice and with language."

   Consider the above quotation and then write one direction regarding posture, poise, bearing, facial expression, or gesture in each of the following situations:

   (a) When you are being introduced to a prospective employer.
   (b) When you are reciting in a classroom.
   (c) When you are approaching the front of a room to speak.
   (d) When you are talking to a teacher.

4. Select one of the following and write a well constructed paragraph of about 200 words on it:

   (a) Imagine that you have listened to the forum speeches of Mark Antony and Brutus in the play Julius Caesar. Which influenced you more? Explain why with specific reference to its subject matter. Include at least 4 reasons for your decision.

   (b) Cassius was a realist; Brutus, an idealist. Show how the two revealed this difference in character by their words and actions. Cite at least 4 situations from the play to prove what you say.

   (c) Prove that Antony was right when he said of Brutus
   "All the conspirators, save only he,
   Did what they did in envy of great Caesar;
   He only, in general honest thought
   And common good to all, made one of them."

5. Before each item under (a) place the number of the item from (b) with which it is most closely associated.

(a)	(b)
_____Resonator	(1.) Sound waves
_____Good voice	(2.) Pharynx
_____Vibrator	(3.) Vocal cords
_____A cause of poor voice quality	(4.) Relaxed throat muscles
_____Voice	(5.) False cord interference
_____Air from the lungs	(6.) Rigid lower jaw
_____Indistinct speech	(7.) The highness or lowness of tone
_____Inflection	(8.) Important words
_____Stress	(9.) Rise and fall of voice on word or syllable
_____Pitch	(10.) Motive power of voice

6. In each blank space of Column C write the one word of the three suggested in Column B that contains the same sound as that underlined in the corresponding number in Column A.

COLUMN A	COLUMN B	COLUMN C
(1.) burst	(1.) point, tune, first	_____
(2.) flag	(2.) far, sand, care	_____
(3.) noun	(3.) howl, north, oak	_____
(4.) mine	(4.) since, coin, chime	_____
(5.) voice	(5.) verse, noise, vocal	_____
(6.) around	(6.) house, route, though	_____
(7.) metal	(7.) medal, meddle, battle	_____
(8.) unity	(8.) ninety, ready, caddy	_____
(9.) think	(9.) then, myth, mother	_____
(10.) just	(10.) murder, mother, use	_____

7. The following items have been noted on the personal criticism sheets used in this course. For each item, write one concrete direction for improvement:

(For example: for 1. inadequate volume, tell how to speak louder.)
(a.) inadequate volume
(b.) poor audience focus
(c.) self-consciousness
(d.) muffled speech
(e.) monotonous pitch

8. Imagine you have been selected to assist a Presidential candidate in preparing his campaign speeches. Do the following:

(a.) State 3 considerations that influence the selection of the topic and material for the talks.
(b.) Tell 3 reasons why his introductions must be effective.
(c.) Name 3 devices he might use to begin his speeches.
(d.) In the organization of the talk tell 3 ways he can prove his points.
(e.) Give one advantage of a forceful conclusion.

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Radio and Television Speech

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RADIO AND TELEVISION SPEECH

A. Philosophy of Radio and Television Speech

The broadcasting industry is a powerful giant whose message permeates our lives and influences our daily thoughts and actions. Much of our learning, our cultural tastes, our decisions and actions are directly influenced by the programs we hear and view on radio and television. What we buy, for whom we vote, the stand we take, the music we enjoy, all reflect, to some extent, the influence of the industry.

Because broadcasting plays such a vitally important role in their lives, students should learn to develop a critical awareness, an understanding and an appreciation of the two broadcast media, so they may become more intelligent and discerning listeners and observers. They should be challenged to acquire the creative skills necessary to become more effective communicators, as well as those needed to become confident, pleasing, and interesting personalities. Certainly these traits are highly desirable for successful living in our society.

A well-taught course in radio and television speaking can be a beneficial and enriching experience for a student.

B. Objectives and Course Outline

1. To foster an appreciation and understanding of the vastness of the power of radio and television.

2. To help students develop the ability to evaluate objectively what they see and hear by stressing the importance of careful listening and observation.

3. To help develop pleasing personalities and to instill confidence in students.

4. To encourage the development of the creative abilities of students as performers, writers, and technicians.

5. To stress the importance and influence of the voice and appearance in radio and television and in daily living.

6. To teach students to speak effectively before a microphone and camera and to encourage the use of these good language habits in daily life.

7. To teach students to become better oral readers.

8. To foster an appreciation and the habit of the correct and exact usage of the language in both writing and speaking.

9. To teach students the basic mechanical skills and to apply them by producing radio and television programs.

10. To develop the ability to work well with others, both giving and taking directions, to achieve the goal of the group.

11. To enrich the lives of the students by promoting their ability to enjoy their class work and their associations with radio and television throughout their lives.

UNIT I: Introduction to Broadcasting

a) Specific Objectives

- (1) To develop a better understanding of the importance of broadcasting today.
- (2) To give the student a brief background of the history of broadcasting.

b) Instructional Approach

- (1) Discuss
  - (a) How much time do we spend listening and viewing?
  - (b) How does the broadcasting industry affect our: 1) personalities, 2) homes, 3) schools, 4) economy?
- (2) Discuss the history of broadcasting:
  - (a) Rapid growth.
  - (b) Change in programming.
  - (c) Personnel involved.

c) Activities

- (1) Assign individual or group reports
  - (a) Invention of radio and television.
  - (b) Pioneers in the industry.
  - (c) Analysis of types of program offerings from radio and television guides.
- (2) Read: A Radio Director's Manual[1], pp. 1-3.
- (3) Play recordings of early radio programs. (Portions of "I Can Hear It Now" by Edward R. Murrow show how radio has captured events of historical significance.)

---

[1] Edgar E. Willis. A Radio Director's Manual. (Ann Arbor: Ann Arbor Publishers, 711 N. University Avenue, Ann Arbor, Michigan, 1961).

(4) Discuss famous series in radio history such as Lux Radio Theater; Suspense; The Lone Ranger; Fibber McGee and Molly; Amos and Andy; Gangbusters; The Shadow; Inner Sanctum; Jack Armstrong; Let's Pretend; One Man's Family; Grand Central Station; Helen Trent; Ma Perkins.

UNIT II: Introduction to the Script and the Studio

a) Specific Objectives

(1) To instruct the students to handle and mark a script for intelligent oral reading.

(2) To instill an understanding of the necessity for exact timing.

(3) To acquaint the students with broadcasting sign language.

(4) To introduce the students to the studio and its equipment and personnel.

(5) To make the students aware of proper studio behavior.

b) Instructional Approach

(1) Discuss and demonstrate:

(a) Handling the script.

i) Remove staple or clip.
ii) Turn pages noiselessly. Slip top sheet down so top lines on next page are visible and so reading can be interpreted.

(b) Marking the script.

i) Have pencil available at all rehearsals to mark scripts and note special directions.

ii) Circle role you are playing as name appears in margin.

iii) Bracket each of your speeches.

iv) Underline key words you wish to stress. Use double lines for indicating greater emphasis.

v) Indicate pauses for breathing, clarity and effectiveness with a vertical line (/) or two vertical lines for longer pauses (//).

vi) Mark key words and/or phrases for special inflections.

(2) Discuss

(a) Why time is important in broadcasting.

(b) Cost of time in broadcasting.

i) $2,000.00 per minute spot-network.
ii) $15.00 - $20.00 per minute spot - local.

(c) Timing the script.

i) Time in 15-second segments and place above corresponding word in the script.

ii) Demonstrate the use of the stop watch.

(3) Present the radio sign language to the students (See Appendix #2).

(4) Lecture on and demonstrate:

(a) The structure and equipment of the studio and control room.

(b) The role of the broadcast personnel in the studio (director, assistant director, music and sound engineer, talent).

(c) Microphone usage.

i) Demonstrate types of microphones.

Purpose of unidirectional, bidirectional, omnidirectional, and multidirectional microphones.

Talent placement at microphone.

ii) Do's and Don'ts in microphone usage. (See Appendix #3).

(d) Studio etiquette.

i) Importance of job on the production team.

ii) Need to cooperate with other members of the team.

c) Activities

(1) Pass out several sheets of copy or select exercises from A Radio Director's Manual for practice in marking and timing.

(2) Have students bring in human interest stories or other short feature items to use as copy to mark and deliver.

(3) Have several students using marked copy react to radio sign language directions.

(4) Have students write copy, mark and deliver copy for one-minute introductions of a student, a celebrity, etc.

(5) Read A Radio Director's Manual -- pp. 6-16.

UNIT III: Listening and Evaluation

a) Specific Objectives

(1) To teach students intelligent, discerning, listening and observation.

(2) To develop the abilities of the students to analyze fairly and logically before forming opinions.

(3) To acquaint the students with the organizations that regulate, guide, or analyze broadcasting.

b) Instructional Approach

(1) After its initial introduction, the material indicated in this unit should be stressed throughout the course.

(2) Discuss:

(a) Categories of programs and their purposes (News, Variety, Drama, Music, etc.).

(b) Why is there such a variety of programs?

i) What is the influence of the public taste on broadcasting?

ii) What is the influence of the sponsor?

iii) What is the purpose and influence of the audience and professional ratings?

iv) What is the FCC and how does it influence broadcasting?

v) How does the station policy affect programming and content? (NAB, NAEB)

(c) What constitutes a good broadcast?

i) Does it have and fulfill a purpose?

ii) Is the presentation objective (loaded, colored)?

iii) Is it well organized?

iv) Are the talent and material appropriately selected?

v) Does it hold interest throughout and enrich the listener?

vi) Does it provoke thought and emotion?

vii) Is it technically effective?

(d) What constitutes a good performance?

i) Pleasing personality, mannerisms, and voice.

ii) Grasp of program material.

iii) Skill in broadcasting techniques.

c) Activities

(1) Take audience preference polls within the classroom, the school, and the community.

(2) Hold class discussion, debates on:

(a) Freedom of speech in broadcasting.
(b) A comparison of our broadcasting with that of other countries.
(c) Reasons for listening and viewing.
(d) Manner of listening and viewing.
(e) The variety of types of performers (MC., newscaster, actor, celebrity guest, specialist, etc.)

(3) Listen to a speech or news commentary and list the key issues.

(4) Organize group discussions for broadcast on a provocative subject, encouraging audience participation and evaluation.

(5) Write letters reflecting student opinion to stations and broadcasting agencies.

UNIT IV: Interviews

a) Specific Objectives

(1) To create an interesting interview which shows organization and purpose.

(2) To instruct the students in the structure and techniques of the interview.

(3) To stress the importance of natural conversational quality, colorful vocabulary, congenial personality.

(4) To give students practice in constructing short programs.

(5) To introduce the concept of group work.

b) Instructional Approach

(1) Assign an interview, giving the students the opportunity to select a partner and a topic.

(2) Prepare information to be included in interview. Consider the following:

- (a) Name of interviewer.
- (b) Name of guest.
- (c) Type of audience.
- (d) Subject for discussion.
- (e) Purpose of interview.
- (f) Time limit.
- (g) Organization of the interview. (Is it a single interview? One of a series? etc.)

(3) Make a list of questions to learn about the guest and gain material for actual interview.

(4) Make a list of leading, logical, purposeful questions that will interest the guests and the audience.

(5) Write an opening and a closing for the program.

(6) During the interview emphasize these points:

- (a) Be friendly and sincere.
- (b) Create a relaxed atmosphere by sitting at the mike.
- (c) Greet your guest and use his name. Thank him for his appearance.
- (d) Keep questions short and listen to your guest.
- (e) React to the answers of your guest, but avoid trite phrases and do not parrot answers.
- (f) Be objective.

c) Activities

(1) Invite someone into the classroom to interview. (librarian, coach, principal).

(2) Outside of class tape an interview with an interesting personality.

(3) Tape radio and TV interviews and play back for class analysis.

(4) Experiment with a variety of interviews - job interviews, man on the street, celebrity, news, etc.

UNIT V: The Newscast

a) Specific Objectives

(1) To give the students an understanding of the different types of news broadcasts.

(2) To teach the mechanics of script writing.

(3) To instruct the students how to organize and write objective, informative news broadcasts.

(4) To give students practice in the delivery of news.

b) Instructional Approach

(1) Discuss the general types of news (commentary, political, sports, fashion).

(2) Discuss what constitutes a good newscast.

  (a) Organized, logical, adequate coverage.
  (b) Presentation of news objectively in proper perspective.

(3) Discuss the qualities of a good newscaster.

  (a) Pleasing, authoritative, interesting voice and manner.
  (b) A command of language and diction.
  (c) The ability to compile, edit, and write news copy.

(4) Assignment of the writing and delivery of an organized newscast utilizing an opening and closing format--international, national, local news. A feature item and weather should be included.

(5) Discuss the sources available to the students for writing their own copy.

  (a) Newspapers and magazines.
  (b) Radio and TV newscasts.
  (c) School publications.

(6) Give information on mechanics of script writing. (See Appendix #4.)

(7) Give information on style in news writing. (See Appendix #4.)

(8) Evaluate the student newscast. (See Appendix #5.)

(9) Have students listen to and compare the differences between a newscast with its broad, straight coverage and a commentary with its analytical, depth coverage.

c) Activities

(1) Take students on a studio tour emphasizing the news department.

(2) Bring teletype copy to class and have some read aloud.

(3) Experiment with different kinds of newscasts (high school, society, theater).

(4) Use a variety of techniques such as group newscast including an announcer, weathercaster, taped excerpts, interview; try a series of ad-lib news coverage, stressing logic and fluency.

(5) Initiate a discussion of propaganda and its relationship to broadcasting (Radio Free Europe).

(6) Discuss different methods of presenting and preserving the news (Documentary records).

(7) Listen to excerpts from "I Can Hear It Now" - Edward Murrow.

UNIT VI: The Announcer and Continuity

a) Specific Objectives

(1) To acquaint the students with the duties of the announcer.

(2) To stress the importance of the commercial field on: our lives, the broadcasting industry, the nation.

(3) To teach the students the techniques of writing commercial copy.

(4) To give the students practice in the delivery style of announcements, commercial messages, and other types of continuity.

b) Instructional Approach

(1) Discuss the jobs of the announcer

(a) Delivery

i) Opening and closing formats.
ii) Interviews.

iii) Commercials.
iv) News and public service spots.
v) MC and moderator.
vi) Disc jockey.

(b) Warm up the audience before the opening of a studio show.

(2) Discuss the attributes of the announcer.

(a) Personal appearance.
(b) Pleasing voice, good personality, and poise.
(c) Sensitivity to the developments of world events; the ability to pronounce the names of people and places in the news.
(d) Winning rapport with guests or live audience.
(e) The ability to speak fluently and sincerely and read a variety of materials effectively, "cold," if necessary.
(f) The ability to take directions and work well with others.

(3) Discuss the methods of delivery of the announcer.

(a) Sophisticated.
(b) Hard sell (punch).
(c) Straight.
(d) Soft sell.

(4) Listen to a variety of announcers, analyzing their methods, attributes and styles for class discussion.

(5) Discuss the importance of the commercial in broadcasting:

(a) On the lives of the students.
(b) On the broadcasting industry (FCC regulations, NAB recommendations).
(c) On the economy of the nation.

i) Over 15 billion dollars a year are spent on advertising.
ii) The U. S. spends more on advertising than all the rest of the world combined.
iii) TV and Radio are the most popular means of advertising.
iv) The industry provides and influences the employment of countless thousands.

(6) Listen to, observe, and discuss examples of various types and techniques of commercials (straight, singing, jingle, slogan, dramatized, technically gimmicked).

(7) Teach the techniques for writing a commercial.

  (a) Discuss the preparatory considerations.

    i) Consumer audience: age, sex, education, economic standing, section of the country.

    ii) The Product: type, composition, advantages, cost, competition, superiority.

    iii) Limitations include:

      Length of commercial
      Time of day presented (prime time)
      Relationship of commercial to type of program.
      Student talent and technical equipment.

  (b) Assign the writing and presentation of a straight commercial.

    i) Write a commercial with above considerations in mind.

    ii) Use simple, colorful, stimulating language.

      a) Don't use tongue twisting words.
      b) Don't use unfamiliar terms or those that are too lengthy.
      c) Use contractions wherever possible (for natural speech).
      d) Don't use unnecessary words.
      e) Choose exact word for meaning and sounds.
      f) Be concise. Use simple, grammatically clear sentence structure.
      g) Keep thought translation smooth and logical.

    iii) Use these steps in writing the commercial:

      a) Decide upon approach and tone.
      b) Use opening sentence attention getters.
      c) Develop interest in the product.
      d) Create desire to obtain or use product.
      e) Use action clincher to get listener to buy product.

    iv) Include answers to consumer questions such as:

      a) What is the product? Repeat name frequently.
      b) How can it be used?
      c) How does it differ from similar products?
      d) Where can I get it?
      e) How much does it cost?
      f) How will it benefit me?

v) **Require the regular script-writing mechanics.**

vi) **Watch your delivery.**

- a) **Be sincere, natural, vital, friendly.**
- b) **Talk to rather than at the listener (Personal-conversational).**
- c) **Watch phrasing and emphasis.**
- d) **Gear delivery to style and tone of commercial.**

(c) **Assign the writing and presentation of a dramatic commercial.**

i) **In writing, use these suggestions:**

- a) **Keep in mind considerations listed under 7(b).**
- b) **Develop a catchy, simple conflict, with realistic, caricatured or fantasy characters, create a mood.**
- c) **Consider use of music, sound, technical gimmicks.**
- d) **Keep dialogue short, crisp, as you heighten desire for product (build to a climax).**
- e) **Use regular script-writing mechanics plus:**
  - (i) **Write character name, sound and music indications in left margin.**
  - (ii) **Use a colon after each name, or indication.**
  - (iii) **All names, or instructions (anything that is not read over the air) should be written in CAPITAL letters.**
  - (iv) **Triple space between characters' speeches.**

ii) **In presentation, note these points:**

- a) **Pick up cues quickly - watch director for timing.**
- b) **Stay in character.**
- c) **Engage in cooperative dramatic play between characters.**

(8) **Discuss the other types of continuity read by the announcer.**

- (a) **Introduce music selections and speakers.**
- (b) **Give opening and closing announcements for talk shows and dramas.**

(9) **Have samples read aloud or taped from broadcasts.**

c) Activities

(1) Select exercises from A Radio Director's Manual, emphasizing various delivery and technical problems.

(2) Write and produce a variety of commercials, continuity and spot announcements.

(3) Discuss, write and produce public service announcements.

(4) From commercial stations tape examples of continuity and play for class analysis.

(5) Give out pictures of various products and ask students to write appropriate continuity.

(6) Prepare an advertising presentation for the sponsor. Students select 10 of 30 listed products. Write 5 descriptive adjectives or phrases and a brand name for each. Write a slogan or jingle for each. Select one of the 10 and write a 30-second straight spot, a 1-minute straight commercial, and a 10-minute dramatized commercial. Make a picture layout of product to help sell sponsor.

(7) Have student prepare and produce a variety of continuity presentations.

  (a) Disc-jockey or music program.
  (b) Talk shows: town meeting discussion, quiz shows, home show.

(8) Discuss difference between straight announcing and narration.

(9) Analyze announcing of individual students. (See Appendix #6.)

UNIT VII: Voice and Diction

a) Specific Objectives

(1) To make the students aware of the importance of voice and proper breathing in broadcasting.

(2) To encourage the students to listen critically to the variety of voices and interpretation of those in broadcasting.

(3) To help the students to analyze their own voices, and to develop more pleasing voices and control of delivery.

(4) To stress the importance of the mechanics of breathing and diction.

b) Instructional Approach

(1) Discuss the importance of voice in broadcasting.

(a) Listen in class or bring previously recorded tapes of outstanding people in the industry.

(b) Discuss the suitability of voice and interpretation to the material being delivered.

(2) Tape record voices of students and analyze in class the individual voice for:

(a) Quality - resonance, breathiness, shrillness, nasality, hoarseness, thinness, huskiness.

(b) Pitch - monotone.

(c) Range.

(d) Versatility.

(e) Rate of speaking.

(f) Control of breathing.

(3) After analyzing voices, encourage the students to work for improvement; using a variety of exercises.

(4) Assign short selections or exercises emphasizing versatility of voice and delivery for radio speaking and acting.

(a) Excited sports announcer.
(b) Formal concert introduction.
(c) Hard and soft sell commercials.
(d) Sophisticated theatre or fashion review.
(e) Informal home program M.C.
(f) Shrill witch
(g) Charming southern belle.
(h) Petulant child.
(i) Stereotyped Irish cop, school teacher, crook, etc.

(5) Discuss the breathing process and its importance. Illustrate and demonstrate the physical process of breathing.

(6) Discuss the importance of good diction in broadcasting delivery.

(7) Define the terms: diction, enunciation, pronunciation, articulation.

(8) Give students exercises to improve their diction.

c) Activities

(1) Breathing exercises

(a) Place hand over the diaphragm, take a deep breath and count at a measured pace for sustained breathing.

(b) Using "This is the House That Jack Built", take a deep breath before reading each line. The accumulated phrases in the lines provide opportunity for increased breath control. Work up to the point at which the last sentence can be said twice with a single breath.

(c) To practice keeping shoulders quiet while talking and taking a deep breath, sit down, grasp seat of chair and breathe deeply.

(d) Place hand or feather in front of mouth, making plosive sounds; control amount of air expelled.

(2) Diction exercises

(a) Recite tongue twisters.

(b) Check progress by having students correctly read a list of the frequently slurred or mispronounced common words such as: going, for, can, just, get, because, didn't, library, hundred, statistics, February, theater.

(c) Write copy using these words and deliver on mike.

(d) Enrich diction through practice on problem-causing words as: abdomen, almond, calm, salmon, architect, gondola, preferable, advertisement, harrass, Carribean, Tuesday, Constitution, hors d'oeuvre, mischievous, bouquet, route.

(e) For additional exercises, see Appendix #13.

(3) Use exercises from the textbook for the course.

UNIT VIII: The Dramatic Production

a) Specific Objectives

(1) To acquaint the students with elements of dramatic production; acting, sound, music.

(2) To give students the opportunity to utilize the elements in a dramatic production.

(3) To teach the students the duties and responsibilities of each member of the production crew.

(4) To develop a critical appreciation of radio drama.

b) Instructional Approach

(1) Discuss the dramatic production.

(a) What constitutes a good production?

i) Has proper balance and high quality of elements of acting, sound, music.

ii) Fulfills its purposes: to entertain, instruct, persuade, etc.

iii) Has well defined conflict and theme.

iv) Holds attention, creates suspense, concludes logically.

v) Develops characters.

(b) What are the types and styles of dramatic production?

i) Types: documentary--biographical, science fiction, fantasy, situation comedy, serious drama.

ii) Styles: chronological, flashback, personal narrator, impersonal narrator.

(2) What are the elements of dramatic production?

(a) Acting

i) What constitutes a good actor? A good actor has

a) A pleasant, interesting, or unusual voice.
b) Ability to assume the character and understand the situation.
c) A natural and versatile manner.
d) Control of the character and emotions, although uninhibited.
e) A good sense of timing.
f) An awareness that "there is no such thing as a small part or a small actor."
g) Ability to take direction and work well with others; not temperamental.

ii) Types of roles

a) **Straight roles:** juvenile, ingenue, leading man and woman.
b) **Character roles:** gangster, witch, extreme youth, old age, gossipy type, dialect, etc.

iii) Characterization must be sincere and believable. An actor should have

a) Understanding of the character and situation.
b) Awareness of the relationship and play between characters.
c) Awareness of and ability to: pick up cues, use dramatic pauses, pace lines effectively.
d) Limited bodily action to help portray the roles.

(b) Sound

i) What constitutes good sound production?

a) Personnel

(i) Ability to take direction and to perform with manual dexterity and timing.
(ii) Ability and creativity to select effects to match the mood and needs of the scripts.

b) Sound effects

(i) Well timed and cued.
(ii) Good quality and clarity.
(iii) Effective and appropriate sound to match the mood and needs of the script. (See Appendix #7.)

ii) Types of sound

a) Canned: taped or recorded.
b) Live: manual or vocal.

iii) Standard sound equipment:

a) Sound truck: turntable, tape recorder, cueing records, and tape

b) Auxiliary equipment. (See Appendix #8 for effects and equipment.)

(c) Music

i) How can music be used effectively in a script?

- a) To create and heighten mood, background.
- b) To establish setting.
- c) To show change of time and/or place in making transitions between scenes.
- d) To open and close show (theme).
- e) To help create a montage. (i.e., a series of short scenes of statements that advance the action at a faster pace or give a panoramic picture of the action in progress.)
- f) To act as a cushion.

ii) Points to avoid

- a) A well-known composition.
- b) Mixing instrumentations, symphony, organ, etc.

iii) Demonstration and discussion of music production

- a) Play a variety of themes and transitions to show possible uses in the script.
- b) See Appendix #9 for suggested recorded bridges and background music.
- c) See Appendix #10 for Music and Sound Work Sheet.

(3) The production team

(a) The actor (See (2) (a), above, "Acting".)
(b) The sound and music technicians (See (2) (b) and (c) above.)
(c) The engineer is responsible for:

i) Setting up equipment, seeing that it is in working order, and striking it after the program.

ii) Running the control board through which

- a) voice, music and sound are mixed with balance.
- b) all or individual elements are faded on cue.

(d) The director is responsible for: discussing the importance and responsibilities in producing the script. He should be prepared to:

i) Select and produce a 15-minute script: professional adaptation or original. In addition, he

- a) Must understand the script and its purpose.
- b) Must keep the listener, available cast and facilities in mind.

ii) Select the cast

- **a) Listen for balance and contrast in voices.**
- **b) Look for versatility, ability to develop in a role.**
- **c) (See Appendix #11 for production casting sheet and grading.)**

iii) Select the crew

- **a) Commence technical arrangements for sound, music.**
- **b) Hold briefing on effects desired.**

iv) Set up rehearsal schedule

- **a) First read through to familiarize group with script.**
- **b) Work on interpretation to set characteristics.**
- **c) Set up a technical rehearsal to synchronize sound and music; only cue lines are read.**
- **d) Complete run-through for timing.**
- **e) Stage a dress rehearsal to combine all elements as in actual production.**
- **f) Production--supervise.**

v) Hold rehearsals

- **a) Efficiently and diplomatically stimulate each participant to do his best for the presentation and final production.**
- **b) Test voices and set levels with the engineer on technical effects.**

vi) Take charge while program is on the air

- **a) Give cues.**
- **b) Watch timing.**
- **c) Give directions to the engineer.**
- **d) Combine all the elements for a polished, balanced production.**

vii) Assume responsibilities after the program

- **a) Supervise striking the studio.**
- **b) Hold short evaluation session with cast and crew.**

c) Activities

(1) Read: A Radio Director's Manual, by Edgar E. Willis. (pp. 10-47).

(2) Read a professional radio play by Norman Corwin, Arch Oboler or another professional writer.

(3) Listen to a record or a tape of a radio drama and hold an evaluative class discussion on the script and the production elements.

(4) Use exercises in A Radio Director's Manual, stressing various aspects of production problems.

(5) Try these acting exercises:

    (a) Give alphabet acting exercise using letters in place of words to change from happy emotion to sad emotion.
    (b) Read from dictionary or any book, changing from one emotion to another on cue given by director.
    (c) Read cold from dramatic scripts.

(6) Deliver a short monologue in characterization.

(7) Find appropriate music to complement emotion suggested in student monologues and dialogues.

(8) Suit voices to caricatures: Pinocchio, butterfly, house, truck, bear.

(9) Write several lines of dialogue for: an old woman of 80, a girl of 16, injured child calling his mother, coach scolding his team.

(10) Write a short dialogue sustaining two different characterizations.

(11) Ad-lib a scene using stock characterizations: cockney gentleman meets a former French girl friend, irate woman tries to return a package at a department store.

(12) By use of background music:

    (a) Set a scene in a particular location: New York, Spain, Paris, Brazil, Tokyo, a restaurant, beach.
    (b) Stress a certain emotion: love, hate, suspense, fear.
    (c) Introduce a specific event: circus, parade.

(13) Write short scenes employing sound effects.

(14) Tell whole story through use of sound effects and music (use a minimum of dialogue, if essential).

(15) Using short excerpts from scripts, give students an opportunity to practice directing and timing scenes.

(16) Divide class into several groups, making each responsible for producing a 15-minute script with a student director. Two or more may be prepared as a production unit employing station break, public service announcement, commercial between.

(17) Use a variety of scripts from the Detroit Public Schools Script Exchange.

(18) Encourage students to write adaptations of stories or original stories.

d) Suggested activities to be used in a second-semester course:

(1) High school news broadcast.
(2) Roving reporter assignment.
(3) Poetry show.
(4) Music show: based on a theme, or a D.J. show.
(5) Children's program.
(6) Variety show.
(7) Holiday program.
(8) Audience participation program.
(9) Men's show.
(10) Women's show.
(11) Religious program.
(12) Write dramatic scripts: original, biographical, or adaptations.
(13) Amplify activity suggestions given in Radio 1 course.
(14) Present research projects on some phase of radio or TV.
(15) Enter High School Forensic Speech Festival.
(16) Write and submit original scripts to the Scholastic Writing Competition.
(17) Enter community and national speech contests.
(18) Invite speakers in from educational and commercial radio.
(19) Make a field trip to a commercial radio station.
(20) Wherever possible current TV programs should be considered and evaluated in discussion.
(21) With a firm background in radio all students are ready to tackle the problems of television production. This may be planned for the latter portion of the second semester and succeeding courses of study.

C. Appendices

Appendix #1: Materials for a Course in Radio Speech

*Tape recorder
*Record player (at least two)
*Recording tapes
*Sound records
*Music library
*Manual sound effects
*Amplifier
*Microphones (unidirectional, bidirectional, omnidirectional, pencil)
Earphones
Sound truck
Control board
*TV mock cameras (student made)
TV - opaque projector
*Cueing pencils
*Large clock with second hand
*Time cards

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*Minimum essentials

*Script file
*Stop watches
*TV - magic markers
TV - slide projector
*TV - light board (student made)
TV - boom mike

*Materials for graphics
*Sample commercial copy
*Sample teletype copy
*Sample daily program schedule
Cord for lavaliere mike

Appendix #2: List of Radio and TV Hand Signals

1. "STAND BY TO BEGIN": Point up toward ceiling, arms are extended full length.
2. CUE TO START LINE, SOUND, OR MUSIC: Point at actor, talent, sound man, or musician.
3. INCREASE VOLUME: Move hands up, palms down, until desired level is reached.
4. DECREASE VOLUME: Move hand down, palm down, to desired level.
5. INCREASE PACE SPEED UP: Turn index finger in circles, clockwise.
6. "STRETCH" OR SLOW DOWN PACE: Draw hands apart as in taffy pull, or stretch an invisible rubber band.
7. "ONE MINUTE TO GO": Raise index finger.
8. "HALF MINUTE TO GO": "Cut" index finger to left hand in half or bend index finger in half.
9. INDICATE ALL IS WELL: "OK", make O with thumb and forefinger.
10. GET ON THE BEAM: Hold one hand at right angles to the palm of the other.
11. COME CLOSER TO MIKE: With palm toward face, wave fingers forward.
12. "ON THE NOSE", "ON THE HEAD", "RIGHT ON TIME": Floor manager points to his nose.
13. "CHEAT ON THE CAMERAMAN", "YOU ARE ON THAT CAMERA": Move finger and hand through side arc and point to desired camera.
14. WATCH DIRECTOR: Point to the eyes.
15. "IS PROGRAM ON TIME?": Actor points to his nose and looks at the floor manager.
16. WRAP-UP: Show performer clenched fist.
17. "CUT" OR SILENCE: Slash own throat with forefinger.
18. MOVE FURTHER AWAY FROM MIKE: With palm turned away from face, wave hand.
19. TAKE A LEVEL: From elbow swing arm and straight hand across body.
20. PLAY THEME: Use index fingers to form a capital T.
21. FADE UP: Oblique motion upward with arm and hand, palm up.
22. FADE DOWN: Oblique motion downward with arm and hand, palm down.
23. STATION BREAK: Raise clenched fists to bring down sharply.
24. SMILE, PEP IT UP: Use fingers to force smile to the lips.
25. TO MOVE ACTOR NEARER CAMERA: Push hand toward self.
26. TO MOVE ACTOR AWAY FROM CAMERA: Push hand away from self.
27. "GET CLOSER": Move hands together, palm to palm.
28. "SEPARATE - MOVE APART": Move hands apart, back to back.
29. PLAY TO THE LIGHT INDICATED: (When actors are in shadow) Point to area of face shadowed and to light source.

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*Minimum essentials

30. **TURN AROUND:** Point finger (index) up and circle in direction talent is to turn.
31. **YOU ARE CLEARED:** (You are off camera now and can move or stop action) Full swing of the arm from shoulder to front of waist.

Appendix #3: Do's and Don't's in Microphone Usage

Do's

1. Keep the lips the same distance from the microphone throughout the performance.
2. Speak clearly. The microphone magnifies errors in speech.
3. Adjust the voice quality to the mood of the material.
4. Write your script on paper that does not rattle, rustle, or crackle. Unstaple the script before beginning, so you won't have to turn pages. Slide the top page off and set it aside or place it under the pack.
5. Know the signals that the director will give.
6. When you are changing pages, place the script at the dead side of the mike.
7. Hold your script so that you can see it. Do not put your script between you and the mike.
8. Be careful of your breathing.
9. Watch your script carefully. Look up only at breaks in thought, and only then to check timing and direction. You are not concerned with eye contact.
10. Vary your rhythm, tempo, voice quality, and pitch.
11. Speak sincerely, in a friendly manner, and convincingly.
12. Share the mike.

Don't's

1. Do not cough or clear your throat near an open mike.
2. Do not rattle your script or paper in front of the microphone.
3. Do not vary in volume suddenly or sharply.
4. Do not bump the mike with your body or disturb the mike by clutching it with your hands.
5. Do not weave back and forth or from side to side.
6. Do not slight the words at the end of the sentence.
7. Do not open or close every sentence with the same melodic speech pattern.
8. Do not use phrases so long that you gasp for breath or pauses so short that you sound choppy.
9. Do not blow or whistle in the mike.

Appendix #4: Suggestions for Writing Radio News Commentary

WRITING RADIO NEWS

I. Use simple conversational style.

   A. Use the simple concrete, familiar vocabulary, avoiding unnecessary words.

B. Use simple sentence structure (subject, predicate, object).
C. Do not use too many adjectives. They clutter the story, making it more difficult for the listener.
D. Keep sentences short (17-20 words, 25 at the most).
E. Use action verbs. Let them substitute for adverbs and adjectives when possible.
F. Repeat names often.
G. In the lead of the story it is NOT necessary to get all the news "W's".
H. Use the present tense only if the story is happening while you are actually on the air.
I. Beware of words which sound alike but have different meanings: raise, raze; feet, feat; hair, hare.
J. Try to avoid alliteration and tongue twisters.

MECHANICS OF NEWS WRITING

II. Be aware of the following points.

A. Always double space copy and use only one side of the paper.
B. Keep copy clean.
C. Never run a sentence from one page to another. (Makes reading more difficult).
D. Try to avoid running a story from one page to another.
E. Abbreviate only words like "Mr., Mrs., Dr."
F. Write out the word, "dollar"; don't use the symbol "$".
G. Write out numbers one through ten.
H. Except for periods and commas, eliminate most punctuation marks. (Avoid colon and semi-colon).
I. Circle all copy instructions.
J. Number pages, beginning with page one, at the top of the page.
K. Use either the word "More" when the story is unavoidably continued on the next page, or use arrows at both bottom of page and top of next.
L. To designate the end of one story and the beginning of another, use this symbol: //.
M. At the end of the news copy, use this mark: #.

COMMENTARY

III. Observe the following suggestions.

A. After reading several sources, analyze the particular event about which you want to comment.

1. Use as many different types of sources as possible.
2. Make sure you are fully informed about the background of the story.
3. Carefully analyze opposing points of view.

B. Using the previous suggestions, write an analysis based upon the most reliable facts you can find.

C. If you express an opinion, make sure that it is clearly labeled as such.

D. Generally, only one important news development can be covered adequately in a five-minute commentary.

Appendix #5: Student's Guide for Evaluating Newscasts

1. Was the news well balanced?
2. Was the news presented objectively?
3. Was the news presented with sincerity?
4. Do you know of anything important that was omitted?
5. Did the newscaster speak with a voice of authority that conveyed the feeling that he thoroughly understood the significance of what we was talking about?
6. Was the tempo easy to follow, neither too fast nor too slow?
7. Was there a change of pace to keep the presentation from becoming too monotonous? Did the speaker pause after each item?
8. Were there mistakes in pronunciation?
9. Was the delivery clear and precise?
10. Do you have any suggestions for improving the speaker's microphone technique (distance from mike, handling of the script)?
11. As an overall criticism, do you believe an audience would listen with interest to this newscast?

Appendix #6: Achievement Chart

ANALYSIS CHART OF ACHIEVEMENT IN RADIO ANNOUNCING

Student Announcer____

Circle appropriate comments:

Pitch	Rate	Smoothness	Inflection	Pauses	Voice Quality	Enunciation	Mike Weaknesses
Normal	Normal	Good	Good	Good	Pleasing	Good	Audible Breathing
High	Rapid	Fair	Too much	Fair	Thin	Fair	
Low	Slow	Jerky	Too little	Misplaced	Harsh	Stilted	Lip smacking
					Nasal		Script rattle
					Mushy		Changing position
							Blasting
							Popping consonants

Circle as Indicated:	Fair	Good	Average	Excellent	Superior
COMMUNICATION OF IDEAS	1	2	3	4	5
COMMUNICATION OF EMOTION	1	2	3	4	5
PROJECTION OF PERSONALITY	1	2	3	4	5
Sincerity	1	2	3	4	5
Naturalness	1	2	3	4	5
Friendliness	1	2	3	4	5
Adaptability	1	2	3	4	5
PRONUNCIATION	1	2	3	4	5

TOTAL RATING:__________

Additional Remarks:

Date:____________________ Judge's Signature____________________

Appendix #7: Purposes of Sound Effects

Sound can contribute importantly to the telling of a broadcast story. Its role is more important in radio than in television, where the video can explain much that radio must explain by sound alone. Here are some of the functions it can fill, and a few typical ways of fulfilling those functions:

1. Establishing a locale through sounds characteristic of that place, setting the scene through weather effects. Be realistic. Use key sounds.

2. Establishing entrances and exits. Fades-on and fades-off. Weight and manner of walking through footstep manner. Opening and closing doors. Car pulling to a stop. Doorbell ringing or knock.

3. Physical action. Sounds of blows, shots, hoofbeats, cars, airplanes, trains, typewriting, pen scratching, applause.

4. Establishing Time. Clock striking, crickets chirping, rooster crowing.

5. Scene transitions. Mike fade, pause, music, narration, sound effects, car sounds, train sounds, sound effects contrasts.

6. Program "Trade Mark". Any distinctive and appropriate sound effect.

7. Fantastic or comedy effects. For example, a slide whistle can suggest an elevator shooting up in the air.

8. To create a mood. Much the same as point one, except that effects are chosen to convey emotional quality as well as information.

9. A montage of quick succession of effects to suggest a number of events covering a wide span of time.

Be careful of overusing sound effects. Overused they can annoy by underscoring the obvious, becoming monotonous, or distracting from the story itself.

Physically, sound effects may be produced on recordings, by electronic means, or manually (hand operated equipment and devices). A grease pencil or china-marking pencil can be used on a record to mark the start of a desired portion, while white editing tape can be used to locate the proper portion of a tape.

Recorded Sound Effects

Records may be played on a sound truck or any turntable to produce a variety of effects in these ways: (a) The normal speed may be varied. (b) One continuous effect may be made to run longer than the record itself by using a second pick-up arm on the same record (double-arming). (c) One effect can be reinforced by the use of a second pick-up arm. (d) Blending of two or three records gives a great variety of impression. (e) New effects can be secured by playing records at 33 rpm or 45 rpm instead of 78 rpm. (f) Filtering out highs or lows changes the quality of sounds. (g) Fading sound up or down can give a sense of motion.

Appendix #8: Types of Sound Effects

Sound effects can establish locale, advance the action, show passage of time, and establish mood. They may be recorded or presented manually.

Suggested Basic Sound Effects (Manual)

- Alarm clock.
- Broom straw (for fire or walking in brush).
- Car door and house door (mounted back to back on a single frame opening and closing door effect).
- Cellophane (fire).
- Coconut shells (horses' hooves).
- Cup and saucer.
- Doorbells, chimes, buzzer.
- Gravel box (footsteps in gravel).
- Jingle bells.
- Large handkerchief (birds flying).
- Large sheet of metal (thunder).
- Marching rack (army marching).
- Metronome (clock, passage of time).
- Police whistle.
- Roller skate (drawers, elevator opening).
- Strips of metal in tin can (breaking of glass).
- Telephone box - dial and receiver and phone ring (may be mounted on same unit).
- Water container.

Suggested Sound Effects (Recorded)

- Airplanes.
- Animals (birds, cattle, dogs, horses whinny, horse and wagon, single horse trotting and galloping, posse).
- Automobiles (various types, old and modern, continuous running, start, skid and crash, horn).
- Baby cry.
- Calliope.
- Church bells.
- Clocks.
- Crowds (small and large polite conversation; applause; excited crowd).
- Fire engine.
- Harbor noises--fog horn.
- Industrial (factory noises and machinery).
- Ocean liner whistles.
- Outboard motor.
- Police car with siren.
- Teletype.
- Traffic.
- Train (passenger train, steam and diesel-starting, running, stopping, whistles, station background).
- Restaurant sounds.
- Warfare (pistol shots, artillery, machine guns, explosives, sirens).
- Weather (rain, thunder, wind, surf).

The following record companies carry sound effects records:

Speedy-Q Records - Gennett Records
P.O. Box 38 Foulke Station
Richmond, Indiana

Major Sound Effects Records - Thomas J. Valentino, Inc.
150 West 46th Street
New York 36, New York

Complete catalogue of Speedy-Q sent on request. Complete catalogue of Major sent by Valentino. Prices for records vary from $2.00, plus postage, to $2.75, including postage. The records from the above sources are 10 inch 78 rpm double face. The Valentino Company will include, on request, "Tips on Turntables" which is a source of information on how to make sound records do more than one effect. The same company has a catalogue of mood music.

There are also several excellent long-playing sound effects records called "Sound Effects", Volume I, II, etc. These records include several hundred sounds and may be purchased locally at record stores. They may be available at the library.

Appendix #9: Music

Music in radio drama may serve as a theme to introduce and close a program, to help set locale, to act as a transition from one scene to another, to contribute to the creation of mood, to accenturate or emphasize.

Suggested Recorded Bridges and Background Music:

Title	Composer	Recording Company
American Music for Orchestra		Victor
Around the World in Eighty Days		
Concerto in F	Gershwin	Victor
Damnation of Faust	Berlioz	Columbia
Death and Transfiguration	Strauss	Victor
Duel in the Sun	Tiomkin	Victor
Escales (Ports of Call)	Ibert	Victor
Feste Romana (Roman Carnival)	Respighi	Columbia
Film Music		London
Firebird Suite	Stravinsky	Columbia
Five Portraits	Thompson	Columbia
Interplay for Piano and Orchestra	Gould	Columbia
La Mer	Debussy	Victor
London Again Suite	Coates	Columbia
Mark Twain Suite	Kern	Victor
Music for the Theater	Copland	Victor
Ozark Set	Siegmeister	Columbia
Pines of Rome	Respighi	Columbia
Pictures at an Exhibition	Moussorgsky-Ravel	Columbia
Rhythms (Vol. 1-6)		Victor

Title	Composer	Recording Company
Strauss Waltzes	Strauss	
Suite Provencale	Milhaud	Victor
The Symphony Fantastique	Berlioz	Victor
Themes from the Silver Screen (101 Strings)		Somerset
Victory at Sea		
Conquerers of the Ages (London Philharmonic)	De Luca	Somerset
National Anthems of the World (Band of the Grenadier Guards)		London

Appendix #10: Music and Sound Work Sheet

Series Title ______________________________

Program Title ______________________________

Production Date ______________________________

(List sounds in order. Note any special method for achieving particular effects.)

RECORDS

TITLE	RECORD NUMBER	SIDE	CUT	TIME	CUE

TAPES

TITLE &/or NUMBER	CUE NO. (on white editing tape) or NO. TO NO. (on Index Counter)	TIME	CUE

MANUAL EFFECTS

Appendix #11: Production Casting and Grading Sheet

Title of Production______________________________________

Production Date______________________ **Production Grade**__________

Director___________________________ **Individual Grade**__________

Ass't. Director______________________ __________

Sound Effects_______________________ __________

Ass't. Sound Effects__________________ __________
(music)

Special: Effects, problems, achievements

Cast

Character	**Actor**

Appendix #12: Radio-TV Terms

ACOUSTICS:	The way walls, floor, and ceiling of room react to sound; the manner in which they absorb or reflect or reinforce it by sympathetic vibration.
ACROSS THE BOARD:	A radio or TV program, scheduled three, five or six days a week at the same time.
ADAPTATION:	To alter a story, novel, or play for the purpose of a successful radio or TV presentation.
AD-LIB:	Improvised, impromptu. An abbreviation of the Latin ad libitum. (Literally, at pleasure). Refers to that portion of the program which is done without script.
A.F.T.R.A.:	American Federation of Television and Radio Artists Union, to which all professional TV and radio performers must belong.
AMPLIFIER:	A device for increasing the power of the signal without appreciably altering the quality of the signal.
ANIMATIONS:	Inanimate objects or cartoons which are photographed in such a way that they seem to move.
ASPECT RATIO:	The proportional relationship of the width of the TV picture to the height. In TV the aspect ratio is four wide by three high.
AUDIO:	That part of the TV transmission pertaining to sound.
AUDIO CONSOLE:	Board for controlling and mixing the sound portion or production.
AUDIO ENGINEER:	Engineer who controls sound quality and monitors the sound portion of a telecast.
AUDITION:	The tryout of actors and/or musicians given by the director for the casting of a show.
BACKGROUND OR BACKING:	A set or scene in front of which talent or objects perform.
BACKGROUND (B.G.):	Any low-volume passage of sound effects, music, or speech that goes on simultaneously with other speech, sound effects, or music transmitted at full volume.
BACK LIGHTING:	Lighting effected by extra illumination behind the object photographed.

BACK TIME:	Timing a script backwards from end to beginning. Allowances are made for cuts and stretch. Running time is indicated every 15 or 30 seconds in margins of the script. Back timing gives the "must" or ideal time that keeps the show on the nose.
BACK-TO-BACK:	Two or more telecasts from the same studio, one immediately following the other.
BALANCE:	The relative volume of various elements such as dialogue, sound effects, music; or, of the various elements in an orchestra.
BALOP:	The nickname for a balopticon, which is a projection machine used to project objects, photographs, still pictures onto the television tube. (Bausch & Lamb Opaque Projector.)
BARN DOORS:	Flaps mounted in front of a light to control the spread of the beam.
BEAM:	The effective pick-up area of the microphone.
BENDING THE NEEDLE:	Sudden burst of volume making the needle on the volume meter shoot far past normal maximum peak.
BIT:	A very small part, usually an unidentified voice, sometimes having only momentary existence in a radio play.
BLACK:	Fade-out TV picture to black screen.
BLASTING:	The use of more volume than equipment will handle without distorting. It usually occurs with a sudden increase in volume or the exploding of plosives (p,b,t) into the sensitive part of mike.
BLIND CAST:	To cast on knowledge of the performer's previous performance without a specific audition.
BLOCKING:	Sometimes called breakdown. Preliminary working out of the basic pattern of movement and/or camera shots in a show or scene. Usually done by the director before the first dry run. Also, blocking or positioning of actors during early rehearsals.
BOARD FADE:	Fading in or out of the program by turning the volume control on the control board.
BOOM:	Crane-like device for suspending microphone in mid-air and moving it from one position to another during telecasting.

BOOM OPERATOR:	Technician who operates the boom microphone.
BOX SET:	Any TV or stage setting which represents almost complete construction of a room, or a scene with realistic openings.
BREAK:	To take a rest interruption in the program, as in a station break.
BRETZBOX:	(Bretz-cylinder): Simple cardboard devices for approximating the coverage area for various lenses on the TV camera.
BRIDGE	(transition): A transition from one scene to another by music, sound, dead air, narration.
BURN OR BURN IN:	After-image left on picture tube when it has been focused on any image too long.
BUSINESS:	(biz): Any action or pantomime used to add atmosphere, realism, or interest to a program.
BUSY PICTURE:	A picture with so much background detail that it is confusing.
CALL LETTERS:	Initials assigned by the F.C.C. to identify a station. (WWJ, WCAR, CKLW, WDTR)
CAMERA REHEARSAL:	Putting show on camera in stop-and-start procedure to check shot, action, and lighting for desired effect prior to dress rehearsal.
CAMERA SHOTS AND ANGLES:	Shot - a single continuous picture on one camera at a given instant. Head Shot - picture showing head only. Shoulder Shot - picture showing shoulder to head. Waist Shot - picture showing waist to head. Knee Shot - picture showing knees to head. Full Shot - picture showing entire person. Tight Close-Up (TCU) - very narrow angle shot, usually one feature of object or person with no extraneous material or background in view. Close-Up (CU) - narrow angle shot limited to part of person or object with little or no background. Medium Shot (MS) - wide angle shot showing object or person, usually from the waist up, and related material and background. Cover Shot (CS), Wide Shot, Long Shot - wide angle shot that will cover the whole scene or action. Establishing Shot - long shot, usually of an exterior, to establish the setting of a scene or the relationship of details to be shown in subsequent closer shots.

	One Shot, Single Shot - a shot of one person. Two Shot (2S) - composition of two people or objects. Three Shot (3S) - composition of three people or objects. Reverse Shot (RVS) - opposite angle from existing shot of object or person. Angle Shot - a shot taken from any position except straight on the subject.
CAMERA SWITCHING:	Control room operation by the technical director (TD) or director by which individual camera outputs are switched or mixed on the air.
CAMS:	Head phones.
CANNED:	Recorded material.
CHANGE OF PACE:	Direction to change the tempo of the performance.
CHANNEL:	Bank of frequencies given by the F.C.C. to each television and radio station for broadcasting.
CHARACTER ROLE:	A role which is not straight, but most probably played with assumed vocal characteristics.
CHEAT:	Acting technique where performer "cheats" or changes the normal position-relation to other performers or objects in order to give the appearance of "normal" perspective to the TV viewer.
CLEARANCE:	Permission to use copyright material on the air.
CLOSED CIRCUIT:	Any program or production presented on television facilities that is restricted to an exclusive audience.
COAXIAL:	Special cable that carries TV signals.
COLD READING:	A first unrehearsed reading of copy.
COMEDY:	A script with a humorous treatment of characters and situation in which the mood is carried out not only in the dialogue but also in music, and in the selection of sound effects.
COMMERCIAL:	The sponsor's sales message.
CONTINUITY:	(copy) Written material which is read over the air.
CONTRAST:	Refers to the ratio of black to white or various color portions of a TV picture, e.g., pictures having high contrast have very deep blacks and brilliant whites, while a picture with low contrast has an overall grey appearance.

CONTROL BOARD:	(board) Also called control panel or mixing panel. The panel before which the control engineer sits and which includes the volume indicator and the various faders.
CONTROL ROOM:	The glass-fronted booth occupied by the control engineer and usually by the director.
COPYWRITER:	One who writes that which is to be read over the air.
CRAWL:	Graphics that move slowly up the screen, usually credit copy.
CROSSFADE:	An effect in which one element is faded out and an another faded in, simultaneously.
COVERAGE:	The area in which a station or network of stations can be heard according to accepted engineering standards.
CREDITS OR CREDIT TITLE:	Title placed at the beginning or end of a TV presentation recording the name or names of talent, technicians, or organizations concerned in the show's production.
CUCOALORUS:	A cut-out pattern through which light is projected to create a distinct pattern on a background.
CUE:	The word or signal at which a speech, sound, or musical passage is to begin.
CUE SHEET:	Prompting devices in blow-up form for crew or talent. List of pre-established cues for entire program used for prompting.
CUSHION:	Flexible factor in the timing of a program, minimizing the danger of running over or under time.
CUT:	1) Instantaneous switch from one source of video to another; 2) To make a recording; 3) To stop everything; 4) To delete a portion of a script; 5) Individual portion on a transcription (band).
CYC:	Nickname for cyclorama, a canvas backdrop usually hanging in folds around edge of studio to simulate broad reaches of distances or various background effects (sky).
DAWN PATROL:	Performers, announcers, disc jockeys who have a very early program in the morning.
DEAD AIR:	Any place in the program where there is no sound due to slow pick-up, fluff, or poor transmission.

DEAD AREA:	The area next to, or behind the microphone, from which sounds are picked up with a muffled or distant effect.
DEAD MIKE:	(cold mike) Microphones which are temporarily closed.
DEFINITION:	(resolution) Degree of detail on TV picture reproduction.
DIMMER:	Device to control the brightness of light.
DIRECTOR:	The person who guides a program through its rehearsal, giving instructions to cast, music, sound, and engineer, shaping the program for its broadcast moment.
DISC:	(platter) A record upon which something has been recorded.
DISC JOCKEY:	An announcer who plays records and presents commercials.
DISSOLVE:	Blurring of images as one shot appears to melt into another; the first show becoming increasingly indistinct and the second increasingly distinct; also called lap dissolve, mix, oil dissolve.
DOCUMENTARY:	A play that dramatizes a real subject rather than a story.
DOLLY:	(noun) A small wheeled platform on which the camera is mounted; (verb) To move the camera toward or away from an object.
DOLLY PUSHER:	(Dolly Man) Person pushing camera dolly while cameraman is shooting.
DOUBLE:	To play more than one part in a program.
DRAMATIC PAUSE:	A hesitancy or break in the reading to connote an emotional reaction.
DRESS:	Properties, set decorations, and other definite material added to a setting to provide character or interest; finishing touches, pictures, ash trays, etc.
DRESS REHEARSAL:	Show rehearsed on camera for the last time exactly as it is to be put on the air.
DRY RUN OR DRY REHEARSAL:	Those rehearsals previous to camera rehearsal where business, lines, sets, etc., are perfected.
DUBBING:	The re-recording of recorded material as part of a program being transcribed.

ECHO:	(echo chamber) Purposeful reverberations of the sound to create the illusion of an echo.
ELECTRICAL TRANSCRIPTION (E.T.):	A disk recording somewhat similar to a phonograph record. The term is generally restricted to recordings made especially for broadcasting purposes.
FADE:	A change in the volume and distance to suggest movement to and from the scene of action and generally handled by the performer himself. In TV, to begin with black and gradually bring the picture to normal intensity or vice versa denotes change in time and/or place.
FADE OR POT:	(Apotintiometer) The control or knob used to regulate volume.
FALSE PROJECTION:	Give the illusion of shouting without using full volume on the mike. (Turn head from the mike)
FANFARE:	A blast or flourish of trumpets for use as an opening effect for news, programs, or special announcements.
FEDERAL COMMUNICATIONS COMMISSION (F.C.C.):	The government commission which controls the issuing and renewing of broadcasting licenses. These licenses contain the clause that the broadcaster shall serve the "public interest, convenience, and necessity," which the Commission has interpreted as meaning that a radio station will be expected to provide its listeners with some educational broadcasts and other programs of public, civic, and cultural value.
FEEDBACK:	Return of sound from a loud speaker to the microphone in which it originated, causing a whistling or squealing sound.
FILL LIGHT:	Additional light to brighten shadow areas.
FILM CLIPS:	Short sequences on film inserted in live TV program.
FILTER:	Device used for distorting a voice so that it will sound like a voice over the telephone or radio, inner voices, ghosts, etc.
FLAT:	A unit piece of set scenery, usually made of canvas and/or wood; also referred to as a twofold or threefold flat depending on the number of folding wings on it.
FLIP CARD:	Any visual of a graphic or art work make-up on a card which can be turned (or flipped), usually on a stand, in or out of camera range.

FLOODS OR SCOOPS:	Non-directional diffused light, in contrast to a directional spot light.
FLOOR MANAGER:	Director's liaison with talent during the show. Official (man) on the floor of the television studio, who, under the eye of the director, supervises production while a program is in rehearsal or on the air and relays directions to the various personnel.
FLOOR PLAN:	Scaled print or plan of studio or stage upon which are marked the location of walls, settings, doorways, sound effects, working areas, etc. This floor plan is a prerequisite to all development and is used by the producer-director to plot action, camera shots, and business prior to rehearsals in the actual setting.
FLUB OR FLUFF:	An error in reading on the part of an actor, announcer, speaker, or sound effects man.
FM:	Frequency modulation-type of radio transmission which is of a static-free higher frequency than AM (88-108 megacycles).
FOCUS:	Order to cameraman to get the camera into focus.
FOLLOW:	Order to the cameraman to follow the talent while in motion and keep talent in focus while moving.
FORMAT:	Nature of a program (quiz, drama, interview) or outline for the show.
FRAME:	One entire scanning cycle of 525 horizontal lines, creating a still picture every 1/30 of a second. A single photographic impression on film.
FRAME UP:	Order to the cameraman to center the picture or improve its composition.
FREE LANCE:	Free agent, not under contract.
FROM THE TOP:	Order to start rehearsal from the beginning of the sequence.
FUDDLE:	A metal pattern placed in spotlight for the purpose of breaking light into patterns.
GHOST:	An unwanted secondary image of the transmitted picture appearing on the television receiver, caused by a reflection or reflections of the transmitted signal.
"GOBBLEDYGOOK"	The use of psuedo-scientific terms, often used in commercials to impress the listener.

GOBO:	A scenic foreground piece through which the camera may shoot to integrate foreground and background.
HAM:	One who overacts.
HEAD ROOM:	Area above the performer's head; refers to the amount of space between the top of the head and the top of the frame.
HITCH HIKE:	A commercial which advertises a second product by the same sponsor--usually placed near the end of the program.
IDIOT SHEET:	(card) Cue sheet for talent, usually held by floorman.
INGENUE:	The young, feminine and naive love interest.
INHERITED AUDIENCE:	The portion of a program's audience which listened to the preceding show on the same station.
JUMP THE CUE:	Coming in ahead of time with a line or some other sound or technical effect.
JUVENILE:	Child actor.
KILL:	To delete a line or disconnect equipment.
KINESCOPE RECORDING: (kine)	A sound motion-picture film which records a TV show from the face of the monitor--not used much since the advent of video tape.
LEAD IN:	Opening words for a commercial, devised to attract attention.
LENS TURRET:	Revolving disk on TV camera carrying two or more lenses, any one of which can quickly be turned into position for shooting.
LEVEL:	The degree of volume as shown on the volume indicator in the control room. (The amount of volume that is being transmitted.)
LIMBO SHOT:	Completely neutral background, often black, not distinguished by scenic characteristics.
LINE:	A single trace of electron beam from left to right across the TV screen--525 lines form a complete picture.
LIP SYNC:	Synchronization of sound and lip movement, often used on network shows--often used due to copyright or union restriction.

LIVE OR HOT MIKE:	A microphone that is on, transmitting sound.
LOCAL:	A program emanating from a given locale and heard only in that city or area.
LOG:	A record kept by stations and networks of every minute of broadcasting (radio or TV), including errors. It is required by the F.C.C.
MANUAL EFFECTS:	Sound effects done by hand.
MASTER CONTROL:	Central control center for all telecasts; all master switching from different program sources is done in master control.
MICROPHONE:	An instrument for the electrical magnification of sound.
MIKE HOG:	An actor who plants himself firmly and squarely in front of the microphone and makes it impossible for others to be heard at the proper volume level.
MIX:	To manipulate the faders on the control board--blending two or more program elements for desired program balance.
MONITOR:	To listen or view the instrument on which sound or picture is evaluated. The receiver on which the TV shots can be seen by the director.
MONTAGE:	Impressionistic assembly of short scenes or shots designed to bridge a lapse of time or forcibly develop a plot situation by briefly indicating the passage of events within it.
MOTIVATION:	The reason or appropriate cause of a given event, whether implied or indicated directly in the spoken lines of the action.
MOUNTS:	Tripod dolly--Least expensive type of camera mount. A three-wheeled base on which a tripod is set. The wheels are large, free-wheeling casters. This type of mount is used for most remote work because of its portability. Pedestal--Most versatile one-man camera mount. Directional steering and movement are controlled by a large ring about waist high to cameraman. The height of the camera can be varied by crank or counterweight system. Panoram--A four-wheeled platform with a small crane mounted on a turntable. A two-man operation which can achieve a wider range of shots, but is restricted in its versatility because of its size and lack of quick

	maneuverability. Larger variations of this mount are called cranes or booms.
MUDDY:	(in the mud) A confused effect due to faulty pick-up, balance, or volume level.
MUGGING:	Overacting.
N.A.B.:	National Association of Broadcasters, an organization of professional radio and TV broadcasters dedicated to the advancement and improvement of broadcasting.
N.A.E.B.:	National Association of Educational Broadcasters, an organization of professional educational broadcasters (radio and TV), dedicated to the advancement and improvement of educational broadcasting.
NET OR NETWORKS:	Multiple TV or radio stations linked by coaxial cables or microwave relay, coast-to-coast or regional. (e.g., in U.S.A.: ABC, NBC, CBS. In Canada: CBC.)
NOISE:	A distracting element in the video picture.
OFF CAMERA:	Performance not seen on camera such as narration of a film.
OFF MIKE:	Reciting lines a desired distance from the mike to give the effect of distance perspective.
ON MIKE:	Lines spoken on the microphone.
OPEN COLD:	To open a show without one or more of the following (a) theme, (b) musical introduction, (c) rehearsal.
PACE:	The speed of a show.
PAN:	To move the camera horizontally either to left or right.
PICK UP THE CUES:	A direction to the actors to shorten or eliminate the slight gaps between speeches. This serves to create an impression of speed, even though the speeches themselves are not speeded.
PLAY IT UNDER WITH GUTS:	The strong, emotional teeth-clenched delivery.
PLUG:	The mention of the sponsor's product other than in the regular commercial.
PRIME TIME:	The most popular air time: Radio - 6:00-9:00 a.m., 3:00-6:00 p.m. TV - 7:00-10:00 p.m.

PRODUCER:	Someone having executive supervision over a program. Individual responsible for supervising and coordinating of efforts of various specialists, station, and agency engaged in the creation of the show.
PROJECTION:	1) Use of the voice in such a way as to make it audible at a distance without the effect of shouting. 2) The process of showing films of slides in the studio to be picked up by a TV camera.
PROJECTIONIST:	The technician in film studio who handles all slide and film operation.
PROPERTIES:	Objects used for set decoration and by performers.
PROVISIONAL CUTS:	A pre-arranged cut which may be taken in the script if time demands.
PUBLIC SERVICE:	A spot or program of benefit to the community and paid for by the station, such as traffic or fire safety announcements.
PULLS:	Credit cards, title cards (TC), or graphics pulled sideways out of the camera range.
RACKING:	(1) Changing lenses (2) Operating a focus knob on the camera.
REAR SCREEN PROJECTION (R.P.):	A still or film clip projected from the rear of the set onto a translucent screen to give the effect of reality to the background which cannot ordinarily be reproduced in the studio.
RELAY STATION:	A station which receives picture and sound signals from a master station and transmits them to another relay station or transmitter.
REMOTE:	A program coming from a place other than the primary studio, as a theater, a hotel, a stadium.
RIDING THE GAIN:	Function of the engineer as he controls volume for the program.
ROLL DRUM:	(title drum) (crawl): A device on which visuals, credits, etc., are mounted in order that they might be moved continuously from the bottom of the frame to the top, or vice versa.
RUNNING TIME:	(cumulative time) (1) The absolute timing of a TV show or script, page by page, during the last rehearsal. Running time is usually marked every 30 seconds. (2) Length of time a film or kine will run at its correct TV speed.

SCANNING:	**The movement of the electronic beam from left to right and from top to bottom on the screen which forms the picture.**
RUN THROUGH:	**A rehearsal straight through the production.**
"SCHMALTZ":	**Lines read with too much emotion (overly dramatic) or sentimentality.**
SEGUE:	**To blend one effect into another.**
SIGNATURE:	**(theme) Identifying music or sound effect heard at the beginning of a program and often at the end--used for programs in a series. In addition to serving as an identification, the signature music or sound effect may serve as a cushion.**
SIGN ON - SIGN OFF:	**Announcement made by a broadcasting station when it goes on and off the air.**
SNEAK:	**(sneak in, sneak out) Very gradual fades whose beginnings or ends are hardly noticeable.**
SNOW:	**Black or white dots on a picture, which show that an antenna is sending a weak signal to the set.**
SOAP OPERA:	**A dramatized series depicting the life and problems of the leading character, usually produced during the day and often sponsored by a soap company or producer of a household product.**
SOUND TRUCK:	**The moveable table or counter on which are spread materials and technical equipment used in creating sound effects.**
SPECIAL EFFECTS:	**Any trick device used to achieve scenic or dramatic effects impossible in actual or full-scale production in the TV studio.**
SPLICE:	**The spot where two pieces of film or tape are cemented together.**
SPLIT SCREEN:	**A special effect utilizing two or more cameras so that two or more scenes are visible on the screen (e.g., two people holding a telephone conversation).**
SPONSORED PROGRAM:	**A program paid for by a commercial concern.**
SPOT:	**A short announcement, usually under one minute.**
SPOTS:	**Lighting instruments that produce sharp beams of light.**

STAND BY (1):	(1) (verb phrase) Cue to talent, cast, or crew that action is about to begin; hand straight up over the head.
STAND BY (2):	(2) (noun) A program, usually a film, used on an emergency basis.
STATION BREAK:	Interval between programs, usually 30 seconds, when a station runs spots or promotions or identifies itself.
STATION PERSONNEL:	Station Director or Manager - is in charge of station. Program Director or Manager - juggles the program schedule to get all that is needed fitted in. He makes the announcer and production assignments. Production Director - (Sometimes called either producer or director) is given the script to produce. Musical Director - is in charge of all music. (The musicians are not usually considered as part of the station personnel.) Script Editor - is in charge of scripts. In smaller setups, he will also write copy. (Sustaining or commercial.) Chief Engineer - has charge of control room operators--transmitter engineers, etc. Sales Staff - sells local time to local sponsors. Traffic staff works hand-in-hand with sales staff. Office Staff - consists of stenographers, secretaries, receptionists, auditors, bookkeepers. Actors, Sound Effects Man, etc. - found only in centers producing dramatic shows. Many are free-lance and work for all local stations. Public Relations Staff - handles publicity. Women's Director - handles women's programs. Often does other jobs around the station such as write copy, prepare station log, etc. Educational Director - handles public service programs. Often works in public relations department. Announcers - usually work 40-hour week and have chances to add to their salaries by way of talent fees. Newscasters - edit and present news.
STINGER:	(stab) Short music punctuation played with sharp attack.
STOCK SHOTS:	Short films of people or objects filed for future use.
STRAIGHT ROLE:	Role calling for no assumed vocal characteristics. Played more or less naturally.
STRIKE THE SET:	Return studio to proper order.
STRIKE THE STUDIO:	The instruction to clear the studio and properly store all program materials and technical equipment.

SUPERIMPOSE:	Simultaneous showing of two or more persons or pictures on the same screen.
SUSTAINING:	A program not paid for by a sponsor.
SYNC:	The simultaneous projection of picture and sound.
TAG:	The last line of dialogue of a scene or program; last phrase of music thrown into the air.
TAKE:	Signal for a "cut" from one camera to another.
TAKING A LEVEL:	Taking a check on technical equipment for volume and balance.
TALENT:	Collective name for all performers.
TALK BACK:	Loud-speaker circuit from director to studio.
TALLYLIGHT:	Red lights on camera to warn crew and talent that camera is on air.
TECHNICAL DIRECTOR (TD):	Director of all technical facilities and operations, lighting cameras, sound, and switching in studio and remote productions.
TEASER:	A program opening designed to interest listeners before title cards or theme are used.
TELEPROMPTER:	Mechanical prompting device.
TELETYPE:	A device for transmitting news from one news service to the station of other subscriber.
TESTING:	Checking the performers for microphone position.
TEST PATTERN:	(1) Chart of special design for the alignment and adjustment of cameras (2) Slide of special design transmitted for the alignment and tuning of home receivers by servicemen.
THROW IT AWAY:	An order to actors to read a line with less emphasis.
TILT:	Moving the camera vertically up and down.
TRANSMITTER:	The tower or other apparatus from which broadcasts are actually thrown into the air.
TRUCK:	Lateral movement of the camera dolly and camera.
TURKEY:	A program that falls below the level of good performance.

TURNTABLE:	A record player.
U.H.F.:	Channels 14-83, higher frequency than V.H.F. (allocated by the F.C.C.).
V.H.F.:	Channels 2-13 (allocated by the F.C.C.).
V.U. (V.I.):	Volume units meter which indicates electrically the instantaneous volume of sound being transmitted.
VIDEO:	From the Latin meaning "to see" or "I see". Pertains to the television broadcast of images. Portion of TV signal that contains picture.
VIDEO ENGINEER:	Engineer who controls picture quality and monitors the visual part of a telecast.
VIDEO TAPE:	Trade name of the magnetic materials used to record TV shows. (Reusable)
VIEW FINDER:	Small monitor for cameraman built into camera which reproduces picture picked up by camera.
VIGNETTE:	Term used for a very short scene.
VOICE OVER:	A voice heard of someone other than the one pictured.
WALK THROUGH:	Type of TV rehearsal usually preceding the camera rehearsal where production and engineering crews and talent briefly "walk through" the major actions.
WIPE:	Electronic effect whereby one picture seems to push the other off the screen or peel off to reveal another picture.
WOW:	Distortion of sound caused by miscueing a record.
ZOOM:	Change of focal length of a special lens (zoomar lens) which gives the effect of dollying in and out without moving the camera.

Appendix #13: Exercises for Enunciation

1. Bring me some ice, not some mice.
2. The sea ceaseth and it sufficeth us.
3. Suddenly seaward swept the squall.
4. Six thick thistle sticks; six thick thistles stick.
5. Brawny Black brutes bounded back, breaking the big bridge.
6. Mary's mama, admiring Mammon and missing the man's Money, murmured much and mourned many months.

7. The wherry at the wharf was weighted with whale oil and wheat.

8. What a whim led White Whitney to whittle, whistle, whisper and whimper near the wharf where the floundering whale might wheel and whirl?

9. Soldier's shoulders shudder when shrill shells shriek.

10. Europe's universities euphemistically eulogized the union.

11. Thursday Theodore gave Thisbe the thousandth thwack.

12. The voluble, vivacious villain vociferously vowed revenge.

13. I did not say wig, heart, hair, and all, but whig, art, heir and hall.

14. Thomas, talking trivial twaddle, tried twice to treat Timothy truculently.

15. Geese cackle; cattle low; crows caw; cocks crow.

16. Tie taut the tent and test it.

17. Frugual Flavius, flushing feverishly, found fault with Flora's fickle frivolity.

18. He rejoiceth, approacheth, accepteth, ceaseth.

19. The swan swam across the sea--swim, swam, swum.

20. Rubber baby buggy bumpers; rubber baby buggy bumpers.

21. Betty Botter bought some butter--But, said she, this butter is bitter;
If I put it in my batter it will make my batter bitter.
So she bought a bit of butter; better than the bitter butter--
Put it in her bit of batter, and made her bit of butter better.

Ten common words Robert L. Ripley says not one person in 100,000 can pronounce correctly. Try them!

data gratis culinary cocaine gondola

version impious chic acclimate blackguard

Tongue Twisters for Practice in Pronunciation and in Diction

1. Knott and Shott fought a duel. Knott was shot and Shott was not. It was better to be Shott than Knott. (vowel..a, end..t) nasals

2. The sad man ran, almost as fast as I can. (vowel..a, end..n)

3. A cold day followed the bright beautiful day in May. (diphthong..ai)

4. A big black bug bit a big black bear. Where is the big black bear the big black bug bit? (b, bl)

5. Dolly dully dotted disgusted doilies. (d)

6. Frank's funny friendly friend Francis fell flat on her face. (f)

7. Gorgeous George goofed on his golf game. (g)

8. Harry Hudges, Harold Hull, and Henry Hildred will hurry home. (h)

3

9. McFiller, the miller, bought a tiller to thrill her. (vowel..i, end..er)
10. John J. Johnson was janitor at Jones' jive joint. (j)
11. Kirt courted Carrie cautiously in the court. (k)
12. Leaping Lena laughed loudly at Larry. (l)
13. Mischievous Minerva moved her matted, mangled moose to my monstrous museum. (m)
14. Maxwell's movie moved to Minneapolis, Missouri, Memphis, and Michigan. (m)
15. Joe McKoe stole on tiptoe over to the old river hole. (vowel..o)
16. Who threw the blue boot to you? (oo)
17. Two true new twin screw cruisers. (oo)
18. Peter Piper picked a peck of pickled peppers.
A peck of pickled peppers Peter Piper picked.
If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked? (p)
19. We have been rushing to the Russians information on captives that should be released. (end..r)
20. Silly Susie Simpson of Saginaw sought to sit upon the Senate steps. (s)

Diction Exercises

1. Distinguish between the vowel sounds as you read the words in the following lists line by line.

    (a) feel, fill, fell, fall, fail, file, foil, foul, foal
    (b) tea, tin, ten, tan, ton, turn, tarn, torn, tune, town
    (c) eat, it, at, ought, ate
    (d) peak, pick, peck, pack, puck, perk, park, pock, pork, poke, puke, pile

2. Distinguish between the consonant sounds as you read the following words, also line by line.

    (a) pen, Ben, ten, den, ken, fen, when, wen
    (b) have, cat, gap, quack, land, nag, tap, dash, rat, map, pat, bat, fat, vat, thank
    (c) than, sad, sham, chap, jam, plaid, black, flat, slack, clan, glad, thrash, shrapnel, brand
    (d) smack, span, scan, trap, dram, prank, bran, frank, crab, grab, thrash, snack, stand
    (e) strap, sprat, scrap, splash, swam, twang, wag, yap
    (f) hood, could, good, look, nook, put, hook, foot, soot, should, brook, crook, wood

3. Distinguish between the beginning consonant sounds, and do not pronounce the r at the end of the following words; keep the tip of the tongue at the base of the lower teeth.

   (a) air, bare, care, dare, fare, hair, lair, mare, pare, rare, share, stare, tare, wear
   (b) bore, core, door, four, gore, hoar, lore, more, pore, roar, soar, tore, wore, yore

4. Note the distinction between w and the wh sound in such words as "wear" and "where", "weather" and "whether," "wight" and "white" (the wh is pronounced like hw).

Pronunciation: By pronunciation, we mean the use of correct vowel and consonant sounds in words and the placing of the accent on the stressed syllables. The following words are only a very few of those in ordinary use which are constantly mispronounced.

Place the accent on the first syllable in the following list:

ex qui site
nec es sa ry
des pi ca ble
ab so lute ly

pos i tive ly
gon do la
mis chie vous
ad mi ra ble
req ui site

in flu ence
the a tre
in ter est ing
hos pi ta ble
for mi da ble

Place the accent on the second syllable in the following list:

ho tel
gri mace
a dult

suf fice
ro mance
ad dress
a dept

en tire
al ly
a skance
man kind

Drop the silent letters underlined in the words in the following list:

often
toward
debt
blackguard

corps
subtlety
forehead
heir

sword
indictment
business

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DRAMA (1)

A. Philosophy

The purpose of a course on drama is to develop the potential of the student through knowledge and skills which he can apply in many situations. In addition, it should generate an appreciation for theater.

As a student becomes more drama conscious, he should attain specific academic skills. Some of these skills relate to critical analysis; others relate to an acquaintance with history; still others relate to observation techniques. Through them, a greater understanding of literature is developed. On the other hand, drama is designed to develop those intangible, intrinsic qualities of a student, qualities such as sophistication, emotional understanding, poise, and self-confidence. In short, through a clear concept of drama and drama skill application, the unit is designed to help the student to explore literature and to understand himself while adjusting to his environment.

B. Objectives and Course Outline

1. Objectives

a) The students should be exposed to as many aspects of the world of theater as possible.

b) The students should be aware of the complexity of dramatic arts, and the people that have enhanced the art.

c) The critical appreciation of drama as one of the greatest forms of self-expression and as a distinct art form should be fostered.

d) Theater history is taught in terms of strengthening the relationship of the student to literature and to the thought of man. It is also taught to give a clearer concept of the development of contemporary drama.

e) The idea of theater as education through entertainment should be enhanced in the Drama I course and students should be encouraged to see good theater.

f) The student needs to be made aware of the value (to him personally) of certain areas of drama. For example, acting develops individual poise, self-confidence and understanding of individual character. Theater history develops relationships to other periods of time. Studying elements of drama helps in critical analysis of drama as literature.

(N.B.: Above, all, a student should gain a feeling about drama entirely different from that which he had when entering the course. He should feel that he has been exposed to an entirely new world and that the course has helped him both physically and emotionally. If Drama is taught correctly, it is a highly academic subject which aids in self-adjustment.)

Only a few of the major objectives of the course have been mentioned. More detailed and specific objectives emerge depending upon: (1) the creativity of the instructor; (2) the background of the instructor; (3) the building in which the subject is being taught and the community resources that are available.

2. Course Outline

There are many ways to approach a course of this nature. In fact, the effectiveness of the course depends upon the ingenuity of the instructor. Below is a sample course outline, giving one of the ways to cover the required material.

UNIT I: Introduction to Drama

a) Specific Objectives

(1) To acquaint the student with theater.

(2) To allow the student to explore the value of theater in relationship to his individual needs and in terms of universal needs.

(3) To lay background for future instruction.

b) Instructional Approach

(1) Begin with provocative, exploratory questions.

(a) What is drama?

(b) What is the difference between drama and theater?

(c) Can television be considered theater?

(2) Discuss appropriate pages in the text.

(3) Discuss individual and universal values of the theater.

(a) Mass media.

(b) Religion and theater (Establish background for introduction to development of Greek theater from religious rites and ceremonies.).

(c) Discuss self-improvement qualities developed by acting.

i) Poise
ii) Self-confidence
iii) Discipline (emotional)
iv) Effective expression

(d) Discuss literary value of theater.

(4) Tell the students what you intend to cover in the course, and what their long-range assignments are (play reports, history reports, and acting scenes). Ideally, a semester study guide should be distributed to each student.

UNIT II: Structure of Drama

a) Specific Objectives

(1) To show the student that there are certain elements to be looked for in a play.

(2) To prepare him to recognize and understand the specific elements of drama.

(3) To encourage the viewing of good dramatic material.

(4) To develop the student's aptitude in critical thinking about drama.

(5) To show the student that drama is education through entertainment.

(6) To develop the student's ability to select good dramatic material.

(7) To enhance the student's desire to read good dramatic material.

(8) To expose the student to notable playwrights and the eras in which they lived. Also, to show how understanding the playwright aids in understanding the play.

(9) To begin orienting the students to structural elements of theater.

b) Instructional Approach

(This is an extremely important unit and the instructor should be very careful to see that the students understand each element.)

(1) Begin with a discussion drawing on the students' conceptions of dramatic elements.

(2) After the discussion, a lecture might be appropriate, along with correlated textbook reading.

(a) Leave time for discussion after every lecture. (Answer questions during lecture.)

(b) Frequently use examples of plays and names of authors in discussing specific elements of drama.

(Students generally have difficulty putting the dramatic elements into perspective. For example, differentiating between style and type often confuses students. Be as precise as possible with your explanation.)

(3) Allow the students to display their knowledge of the elements of drama through various activities introducing them to other areas of theater.

  (a) Present a scene showing conflict. (Introduce acting.)

  (b) Discuss how the student would achieve atmosphere. (Introduce lighting and setting.)

  (c) Do readings of a play in various styles. (Introduce character acting.)

  (d) Do a pantomime showing symbolism. (Introduce pantomime.)

(4) Read a complete play in class.

  (a) Read the play after the lectures on structural elements.

  (b) Be sure to select a play that well defines the major elements of structure. (A period play would be advisable here in order to suggest the next unit in history. A Greek play, such as Oedipus would be appropriate.)

(5) Occasional quizzing (verbal and written) should be given to insure emphasis on structural elements.

  (a) Quiz on textbook material.

  (b) Quiz on the play read in class.

  (c) Quiz on the basic elements. (characters, plot, theme, style, type, etc.)

  (d) Quiz on one specific element. (e.g., name and explain the various styles. Discuss the difference between modern and classic tragedy.)

  (e) Quiz on elements of structure that the students have already been exposed to. (e.g., compare the structural elements of a particular novel to a play. Discuss the structural elements of a particular television program.)

(6) When structure has been covered thoroughly, distribute a play list. (See Appendix #2.)

  (a) Go over the list with the students, briefly commenting on each author and each play.

  (b) Be sure to point out which plays might be particularly difficult reading.

(7) At this time, two assignments may be used.

(a) A report on a playwright of the student's choice, including a discussion of his structural style. (This report should be oral in order to acquaint other students with various playwrights and to introduce the periods of writing.) Notes should be taken in class.

(b) A long-range assignment whereby certain elements of structure are chosen for a critical analysis, and students analyze them as they are developed in at least 5 plays he has seen or read. The following report form may be used:

1. Title
2. Author
3. Date of play
4. Period of play
5. Number in cast
6. Setting
7. Type
8. Style
9. Plot
10. Theme
11. Conflict (types of)
12. Evaluation

The instructor should approve the student's play list before the student begins the assignment, making sure there are different authors and periods represented.

(A suggested written test for this unit can be found in the Appendix.)

(c) Additional Projects

- i) View a television drama and discuss it in terms of elements.
- ii) Attend a performance of an amateur, or a professional play and discuss it. (Note: students should see a play before the course is completed.)
- iii) View a film, then discuss its structural elements.
- iv) If the school keeps a tape recording or slides of school plays, these could be heard and viewed.
- v) Special projects that stress specific dramatic elements can be prepared.
  - a) A character-sketch notebook, discussing tri-dimensional and surface characters can be prepared as students read their plays.
  - b) Slides which display atmosphere and style can be shown.
  - c) Recordings of portions of a play can be listened to so that students can learn to distinguish between terms such as key moment and climax.

UNIT III: History of the Theater

(Note: During the course of these units the instructor should be consistent in his use of dramatic terminology. He should repeat material from Unit II as often as possible, relating it to the new unit.)

a) Specific Objectives

(1) To acquaint the student with the sociological implications in theater history.

(2) To correlate different styles of theater with the times in which the plays were produced.

(3) To understand contemporary theater in terms of development.

(4) To allow the student to perceive other periods of history in terms of universal needs.

(5) To introduce plays, playwrights, and contributors to other aspects of theater.

(6) To explain some of the particular problems of the theater during different periods of history.

   (a) Production problems.
   (b) Religious and political problems.

(7) To give the student a well-rounded concept of the theater by letting him see production elements in terms of history.

(8) To show the development of dramatic structure.

(9) To show the development of physical theater.

(10) To relate theater history to other areas of study.

(11) To show the development of acting as the root of theater and to encourage the students to do more work in the area of performing.

(12) To develop an appreciation for theater.

b) Instructional Approach

(Note: It is impossible to cover theater history from its origin to the present day in the time given to this unit. Stress should be placed on the three great ages of theater, with limited time given to the transitional periods. Also, work in this entire course should be related. Try to make the student as unaware as possible that he is shifting from unit to unit. Let him feel his work as a whole.)

(1) You may begin this unit with a discussion incorporating material from Unit II. For example, compare structural elements of a Greek play to the structural elements of a contemporary play.

(2) Discuss the emergence of contemporary features showing a relationship between past and present:

  (a) Masks as the forerunner of make-up.

  (b) The narrator in Our Town as a result of the early Greek chorus.

  (c) Costuming as a form of changing a character.

(3) Assign the appropriate chapter in the text as supplemental reading.

(4) Begin the lecture-discussion approach, being sure that students are taking notes. (Each numeral need not represent a class period of work.)

  (a) Cover primitive drama, briefly discussing mimesis (dance, especially) as early acting, the use of skins for masks, and the beginnings of early theater as religion.

  (b) Briefly discuss early Egyptian theater and the Abydos passion play.

  (c) Give lectures on Greek theater.

    i) Greek theater as a religion; comparison to Abydos passion play.

    ii) Greek theater as a religion and hero worship.

    iii) The necessity for theater to emerge as an art form as a correlation with the advanced sophistication of Greek life. (art, politics, physical fitness, and philosophy)

    iv) The development of the Greek physical theater. (Slides and mimeographed simplified drawings would be helpful.)

    v) The structural development of drama as literature. (satire, tragedy, old comedy, and new comedy)

    vi) The values of the great Greek authors (Aeschylus, Sophocles, Euripides and Aristophanes) and their innovations.

(5) Have the students read a Greek play and perhaps put on a scene from the play.

  (a) Discuss Greek life as seen through the play.

  (b) Discuss production problems such as use of the chorus and vocal projection.

(6) Make a transition to Roman theater.

(a) Discuss Roman degeneration of drama.

(b) Discuss the fine contribution of Roman pantomime.

(c) Mention the values of Plautus, Terence and Seneca.

(7) Through the introduction of Roman pantomime, assign a simple pantomime to class.

(8) Briefly cover the closing of the Roman theater and theater in the medieval period.

(a) Stress ecclesiastical dominance.

(b) Stress the reopening of theater as part of the emergence of the mystery, morality, and miracle plays.

(c) Stress the improvisation of the Commedia del Arte and the function it served.

(9) A few acting improvisations by student relating to the Commedia del Arte would be appropriate.

(a) Have several students write a scenario.

(b) Have other students act it out.

(c) Discuss with the students what characters evolved from this type of drama (Punch & Judy, and stock characters in modern plays, films and television.)

(10) Lay the foundation for Neo-classic French drama by elaborating on how the Commedia del Arte inspired Moliere.

(11) Briefly cover the physical theater advances of the early Italian renaissance.

(a) Show slides of pictures of the Teatro Olympico.

(b) Show slides or pictures of the Teatro Farnese.

(12) Develop the second great age of drama, the age of Elizabeth I.

(a) Cover the way of life and the spirit of the times.

(b) Show the need to break away from Neo-classic drama.

(c) Cover the authors who were forerunners of Shakespeare.

(d) Introduce Shakespeare.

i) Discuss Shakespeare as a humanist and great poet.

ii) Discuss the physical theater of Shakespeare's day (inns, courtyards, the Hope, the Glade, the Swan, the Rose, court theaters) and some of the people who advanced scene design.

(13) View a film on the times of Elizabeth I.

(14) Have the students read an Elizabethan play, attempting to absorb the "spirit of the times."

(a) Discuss some production problems of this period.

(b) Compare this play to a Greek play and show the difference in writing.

(15) Have students do an interpretative reading from one of the plays of the period, pointing out the importance of flexibility in voice and bodily movement in acting.

(16) Have the class read the chapter on Elizabethan theater in the textbook.

(17) Briefly cover the close of the theater by the Puritans and the reopening of the Restoration theater.

(a) Cover authors during the Restoration period.

(b) Cover the qualities and elements of the plays of the Restoration.

(18) Introduce the advent of Realism and the third great period of dramatic writing.

(a) Cover proponents of Realism and the father of modern drama, Ibsen.

(b) Discuss other major continental English writers of this period (Emphasize Shaw).

(19) Discuss the changes in scene design and the advent of the box set.

(20) Indicate the contribution of American theater and the style changes in contemporary theater.

(a) Discuss melodrama and burlesque comedy.

(b) Discuss the advent of musical comedy.

(c) Discuss naturalism and expressionism.

(d) Discuss American playwrights (Stress O'Neill, Williams and Miller).

(e) Discuss the trend of theater of the absurd and the new types of abstract stagecraft (arena, theater in the round).

(f) Discuss professional educational theater.

(21) Assign a free choice report on any historical topic the student might be interested in. Again, if time permits, the report should be oral.

(22) Some test should be given to ascertain whether students have assimilated the lecture material.

c) Activities

(NOTE: It is recognized that the lecture approach is not feasible in many school situations. The following activities are offered to replace and supplement lectures and discussions.)

(1) Instead of discussing the Globe theater, have some students build a model and explain how it works.

(2) Show a greater number of films.

(3) Enact scenes from Shakespeare to show the combination of prose and poetry.

(4) Have students paint some of the characters from the Commedia del Arte to illustrate what they might have looked like.

(5) Perform a scene from a play, reading it in the classic style of Shakespeare's day, then reading it in a naturalistic style to show the difference.

(6) Design a set in a realistic style and another in an absurd style, to show the difference.

UNIT IV: Acting

a) Specific Objectives

(1) To acquaint the student with several of the theories of acting.

(2) To begin helping the student to learn greater vocal, bodily and emotional control.

(3) To show that good acting is an art.

(4) To show that acting aids in personal understanding and group understanding.

(5) To help the student discover some of the basic problems in play direction.

(6) To allow the student to experience what he has been studying by actually performing in small parts.

b) Instructional Approach

(1) As a transition from the unit on history, have a short discussion on comparisons of periods of acting.

(2) Assign the chapter on acting from the text. (Remember that students have already been introduced to pantomime and vocalization in the previous units.)

(3) Have students in the class write a short improvisation for other students to perform. (Everyone in the class should get a chance to perform.)

  (a) Make sure the situations are realistic.

  (b) As the class observes, students should be aware of such things as "not being able to see," "not being able to hear," "distracting movement." This can lead into a discussion of vocal projection, stage presence, and certain stage principles.

(4) Practice some of the posture exercises suggested in the textbook.

(5) Some walking exercise should be conducted since many students have difficulty walking correctly. Have them first walk as they normally do; then have the class criticize and have them try to walk correctly.

(6) If possible, show a Marcel Marceau film at this point.

(7) Assign a one-minute individual pantomime, placing stress on clarity of movement.

  (a) Introduce stereotyping and concentration.

  (b) Also, if possible, read the section from the paperback, An Actor's Handbook, by Konstantin Stanislavsky, entitled "Body Training". (pp. 29-31)

  (c) After each pantomime there should be a brief criticism.

(8) Discuss emotions and what sensations occur physically during these emotions.

  (a) List various emotions on the board.

  (b) Have students display these emotions through stereotyping.

  (c) Have other students illustrate them in a more original fashion.

(9) Assign a group pantomime in which several emotions are used and changed during the course of the pantomime, again having criticism after each pantomime.

  (a) When this exercise is complete, discuss the body as the actor's "tool" as a brush is a painter's tool.

  (b) Discuss voice as another tool of the actor.

(10) Assign the chapter on voice in the text.

  (a) Discuss the various parts of vocal apparatus and the necessity for knowing about them.

  (b) Discuss the problems involved in stage dialects.

(11) Through the use of good recordings, (e.g., John Gielgud, Christopher Plummer, Helen Hayes, Katherine Cornell, Judith Anderson, Anne Bancroft, and Jason Robards, Jr.), show how the dramatic structure is conveyed vocally.

  (a) Discuss the cultivated qualities of the voice in the recordings.

  (b) If it is a period play recording, stress the specific qualities of the voice to denote the period.

  (c) If the recording is a dialect recording, stress listening and imitation.

(12) Give an assignment in vocal interpretation, preferably using a passage from a play. Examples are:

  (a) Tom's last speech in The Glass Menagerie.

  (b) Irma's speech at the end of Act I in Madwoman of Chaillot.

  (In these exercises stress vocal projection and the conveying of meaning through the body and the voice.)

(13) Assign the chapter on character building in the text.

  (a) Discuss the chapter and pick out the highlights.

  (b) Read to the class a few other correlating selections that deal with character building and relationship to other actors. (See An Actor's Handbook or The Art of Acting.)

  (c) Have the students watch old films on television to study acting techniques.

(14) Assign a final scene in order to correlate body, voice, and script. If possible, this final scene should be performed on a stage with the rest of the class viewing from out front. (This introduces them to blocking and other directional aspects.)

   (a) Make sure there is enough rehearsal. Time should be allotted in class for rehearsal so that the instructor can help with some of the problems.

   (b) Talk about the necessity of stage exaggeration.

   (c) Emphasize vocal projection.

   (d) Give basic blocking movements.

(Note: In approving the scenes, the instructor should try to cover different periods. Perhaps the emphasis should be on modern drama since there are many modern styles.)

(15) Have the class write a brief critical analysis of each of the scenes after a discussion of them.

(16) Assign a final paper to integrate the course work. A sample title might be "The Values of Theater to the Individual."

DRAMA (2)

A. Philosophy

The philosophy presented in Drama (1) extends to the Drama (2) course. Producing a play is the creative process by which the director, cast, and crew transform a play script into a living experience for the audience. In addition, the interested students are brought together and organized into a working unit.

B. Objectives and Course Outline

1. Objectives

a) Students in Drama (2) should become familiar with design and construction of sets and costumes, the workings of lighting equipment, techniques of make-up application, the managing of affairs backstage and in the front of the house, and direction.

b) Students should apply the skills learned in this course to a practical experience in play production.

2. Course Outline

UNIT I: Fundamentals of Play Production

a) Specific Objectives

(1) To familiarize students with the various activities involved in producing a play.

(2) To acquaint students with the duties of the production staff. (viz., director, technical director, student director, and business manager.)

(3) To introduce students to the step-by-step procedure of producing a play.

b) Instructional Approach

(1) Read chapter on play production in the text.

(2) Apply text material to practical situations.

(a) Study plays to determine style and execution of set, costumes, and furniture. The resulting floor plan is a diagram of the physical set and the action which will take place on it. Interpretation of play theme is always the first step in planning a production.

(b) Teach students to keep a promptbook by actually making one for a play that they read.

(c) Chart publicity campaigns and ideas.

(d) Plan rehearsal schedules.

(e) Short scenes from the plays read can be rehearsed and presented, incorporating points (a), (b), (c), and (d) above.

c) Activities

(1) All students read a play in common. The teacher can use this play for illustration purposes for practical application of text material.

(2) Each student reads a play individually. These plays would be used for student assignments involving practical application of text material.

(3) Students arrange to visit rehearsals of university, high school, or community plays.

UNIT II: Set Design and Construction

a) Specific Objectives

(1) To familiarize students with principles of set design and construction.

(2) To acquaint students with the aesthetic value of set design.

(3) To familiarize the students with the function and care of stage equipment.

b) Instructional Approach

(1) Students will read and discuss chapters on set design in the textbook.

(2) Practical application of text material:

(a) Design sets for the plays read in Unit I. Scale models can be made.

(b) Initiate a symbolic, expressionistic or realistic design for a scene in these plays.

(c) Plan color schemes for sets.

(d) If the facilities are available, construct actual flats under supervision of the teacher.

(e) Care and storing of lumber, hardware, paint, and flats should be shown through practice in the school's stage area. The stage technician can be helpful in this phase of the unit.

c) Activities

(1) Plan a visit to a well-equipped university theater in Detroit.

(2) Present individual reports on the various styles of set design.

(3) Make water-color paintings of a variety of set designs.

(4) Arrange demonstration of set construction by stage technician.

UNIT III: Stage Lighting

a) Specific Objectives

(1) To familiarize students with principles of stage lighting.

(2) To acquaint students with the esthetic value of stage lighting.

(3) To familiarize students with the function and care of lighting equipment.

b) Instructional Approach

(1) Students read and discuss the pages on stage lighting in the text.

(2) Although practical application of lighting principles in the high school is not always possible, it should be encouraged.

  (a) Demonstrate available equipment.

  (b) Demonstrate also the operation of the lighting board.

  (c) Examine different types of lights.

  (d) Consider the effect of lighting on set color.

  (e) Care and storage of equipment should be shown through practice in the school's stage area. The stage technician can be helpful in this phase of the unit.

(3) Plot, on paper, lighting effects for the play each student has read in Unit I. The integration of lighting and set design can be clearly shown at this point.

c) Activities

(1) Study lighting effects in TV and motion pictures and compare them with theater lighting.

(2) Observe the techniques used in local productions.

(3) Ask the stage technician to demonstrate the care and usage of lighting equipment.

UNIT IV: Costuming

a) Specific Objectives

(1) To familiarize students with the evolution of costume through the age.

(2) To acquaint students with the principles of costume design and execution.

(3) To encourage students to apply certain principles of costuming to their own appearance.

(4) To familiarize students with the proper care of costumes.

b) Instructional Approach

(1) Read and discuss the pages on costuming in the text.

(2) Practical application of text material:

(a) Design costumes for the characters in the plays they have read. Pencil sketches and/or water-color paintings would be appropriate.

(b) Plan costume charts for the characters in the plays.

(c) Make doll-size costumes for the central characters in particular plays read by students.

c) Activities

(1) Draw sketches of costumes from various historical periods giving a report on each one.

(2) Demonstrate pattern making and sewing practice. Ask a student or teacher in the home economics department of the school to do this.

(3) Visit a museum in the Detroit area which displays period costumes.

(4) Keep a scrapbook of appropriate material from popular pictorial magazines.

UNIT V: Make-up

a) Specific Objectives

(1) To familiarize students with techniques of make-up application.

(2) To acquaint students with methods for caring for make-up equipment.

b) Instructional Approach

(1) Study and comment on pictures and photographs of people of various ages from differing racial backgrounds.

(2) Visit the art museum and study paintings of faces, noting colors, highlights and shadows.

(3) Students should begin to notice differences and similarities in facial construction.

(4) Have students give detailed observations on the facial composition of people they know.

(5) Read and discuss the pages on make-up in the text.

(6) Provide for a practical application of the text material:

  (a) Explain and demonstrate the equipment used in make-up. Emphasize cleanliness.

  (b) Follow a step-by-step procedure in teaching the application of make-up:

    i) The teacher should demonstrate application of make-up by applying it to specific areas, one portion per demonstration. Example: Application of grease paint base would be one lesson; making up the eyes may be the second lesson.

    ii) Students practice each lesson through application after it is demonstrated.

    iii) After much practice, the student should attempt make-up creations of complete characters.

    iv) Demonstrate on the school stage, the effect of distance and lighting on make-up.

    v) Create make-up plots for each character in the plays students have read. An appropriate make-up chart can be devised.

c) Activities

(1) Students can imitate the appearance of well-known people or characters from fiction. Various make-up techniques can be utilized in this exercise.

(2) Drawing make-up sketches with paints, crayons, and/or colored pencil is another useful project.

UNIT VI: Play Direction

a) Specific Objectives

(1) To acquaint the students with the fundamentals of play direction.

(2) To understand the purpose and function of a promptbook.

(3) To acquaint the students with some of the theories of direction.

(4) To allow the students to direct scenes.

b) Instructional Approach

(1) Explain some basic theories of direction.

(a) Read selections from Fundamentals of Play Direction, by Alexander Dean.

(b) Also read selections from Play Direction, by John Dietrich.

(c) Use Play Production, Henning Helms, and Directing the Play, edited by Toby Cole and Helen Krich Chinoy.

(2) Explain the preparation for casting.

(a) Character sketches.

(b) Individual cast requirements.

(3) Explain blocking principles. Using set and small figures, each student should block a scene.

(4) Have the class make a promptbook. It should include: floor plan, character sketches, light plot, rehearsal schedule, prop list, make-up chart, and blocking plans.

(5) Select the scenes which would be most interesting to the class and have the students who chose those scenes cast from the class and direct their scenes.

(6) Present the scenes to the class and have the class take notes on the performance.

UNIT VII: Performance and Evaluation of the Production

a) Specific Objectives

(1) To put together all information and skills acquired in Drama 2.

(2) To develop further the critical judgment of dramatic productions students were exposed to in Drama 1.

b) Instructional Approach

(1) Ideally, the students in Drama 2 should produce a full-length play for the entire student body. This may be the school play. The play read in Unit I by the entire class may be the play produced.

(a) The production will be handled by students in the class.

(b) Students will keep track of their progress through weekly written reports.

(c) An overall evaluation of their individual progress will be due the Monday after the performance.

i) Some overall evaluations will also be given orally.

ii) The teacher will also provide an overall oral evaluation of the production, pointing out both strengths and weaknesses.

(2) If a full-length play is not to be produced, the same process used in (1) above should be applied to the scenes presented in the direction unit (Unit VI).

(3) If the Drama 2 class is presenting the school play, Unit VII will run through the entire course.

(a) Rehearsals for the school play will follow class time which is devoted to the unit course work. (Units I-VI).

(b) Drama 2 should meet on stage the final hour of the school day.

(Note: The above suggested units may be expanded or limited, or changed in sequence, according to the needs of any given class or school situation. Special activities need not be restricted to certain units. Throughout the year the teacher should encourage activities in the many phases of the speech program.)

C. Appendices

Appendix #1: Elements of Drama

1. Character
2. Theme
3. Conflict
4. Atmosphere
    a. setting
    b. mood
5. Style of language (dialogue)
6. Symbolism

7. Irony and dramatic irony
8. Author's perspective
9. Plot
    a) opening situation
    b) initial incident (inciting)
    c) exposition
    d) rising action (complication)
    e) foreshadowing (planting)
    f) key moment
    g) climax
    h) falling action
    i) resolution (conclusion)

    (Note: Terminology varies with different writers. Other words may be substituted, e.g., denouement.)
10. External form
11. Style (realism, naturalism, expressionism, etc.)
12. Type (comedy, tragedy, melodrama, etc.)
13. Conventions
14. Aesthetic considerations
15. Author's intent
16. Drama vs. theater

Appendix #2: Play List

Note: The asterisk (*) has been used to designate plays recommended primarily for advanced students and those who are more mature.

Ancient Greek

Aristophanes	THE BIRDS (Walter Kerr's adaptation preferred) LYSISTRATA*
Euripides	MEDEA* THE TROJAN WOMEN
Sophocles	ANTIGONE* OEDIPUS THE KING

17th Century French

Moliere	THE DOCTOR IN SPITE OF HIMSELF	THE HYPOCHONDRIAC
	THE MISANTHROPE*	THE MISER
	THE WOULD-BE GENTLEMAN*	TARTUFFE

Modern Continental

Andreyev, Leonid	HE WHO GETS SLAPPED*
Ansky, Anton	THE DYBBUK*

Capek, Karel	R.U.R.
Capek, Karel and Josef	THE INSECT COMEDY*
Chekov, Anton	THE SEA GULL*
	THE CHERRY ORCHARD
Claudel, Paul	THE TIDINGS BROUGHT TO MARY
Giraudoux, Jean	AMPHITRYON 38
	MADWOMAN OF CHAILLOT*
Gorky, Maxim	THE LOWER DEPTHS*
Hauptmann, Gerhard	THE WEAVERS
Ibsen, Henrik	JOHN GABRIEL BORKMAN
	AN ENEMY OF THE PEOPLE
	HEDDA GABLER*
	A DOLL'S HOUSE
	PEER GYNT*
	THE WILD DUCK*
Kaiser, George	THE CORAL
	FROM MORN TO MIDNIGHT*
Katayev, Valentine	SQUARING THE CIRCLE
Lenorman, H. R.	TIME IS A DREAM*
	THE DREAM DOCTOR*
Lorca, Frederico Garcia	BLOOD WEDDING*
	THE HOUSE OF BERNARDO ALBA*
	YERMA
Maeterlinck, Maurice	THE BLUEBIRD
Molnar, Ferenc	LILLOM
	THE SWAN
	THE GUARDSMAN
Obey, Andre	NOAH
Pirandello, Luigi	RIGHT YOU ARE, IF YOU THINK YOU ARE
	SIX CHARACTERS IN SEARCH OF AN AUTHOR*
Rostand, Edmond	CYRANO DE BERGERAC
Sartre, Jean-Paul	NO EXIT*
	THE FLIES*
Schnitzler, Arthur	ANATOL
Sierra, G. Martinez	THE KINGDOM OF GOD
	THE CRADLE SONG
Strindberg, August	THE FATHER, THE SPOOK SONATA*
	THERE ARE CRIMES AND CRIMES*
Toller, Ernest	MAN AND THE MASSES*
	NO MORE PEACE*
Wedekind, Frank	THE AWAKENING OF SPRING*
Anouilh, Jean	THE LARK
	THIEVES CARNIVAL*
	ANTIGONE
Duerrenmatt, Freidrich	THE VISIT*

British Renaissance through the 18th Century

Anonymous	EVERYMAN
Jonson, Ben	THE ALCHEMIST
Marlowe, Christopher	DOCTOR FAUSTUS*
Shakespeare, William	ANTONY AND CLEOPATRA
	CORIOLANUS
	HAMLET

Shakespeare, William (continued)	THE MERRY WIVES OF WINDSOR
	ROMEO AND JULIET
	RICHARD II*
	THE TEMPEST
	OTHELLO
Beaumont and Fletcher	THE KNIGHT OF THE BURNING PESTLE*
Webster, John	THE DUCHESS OF MALFI*
Congreve, William	THE WAY OF THE WORLD
Fielding, Henry	TOM THUMB*
Goldsmith, Oliver	SHE STOOPS TO CONQUER*
Sheridan, Richard B.	THE CRITIC*
	THE RIVALS*

Modern British and Irish

Auden, W. H. & Isherwood, C.	THE DOG BENEATH THE SKIN*
Barrie, James M.	WHAT EVERY WOMAN KNOWS
	PETER PAN
Besier, Rudolf	THE BARRETS OF WIMPOLE STREET
Carroll, Paul Vincent	SHADOW AND SUBSTANCE
	THE WHITE STEED
	THE WAYWARD SAINT
	WISE HAVE NOT SPOKEN, THE
Coward, Noel	BLITHE SPIRIT
	CAVALCADE
	HAY FEVER
	PRIVATE LIVES
Eliot, T. S.	THE COCKTAIL PARTY*
	MURDER IN THE CATHEDRAL*
Ervine, St. John	LOYALTIES
	STRIFE
Gilbert, W. S.	ENGAGED
	PATIENCE
	RUDDIGORE*
Hamilton, Patrick	ANGEL STREET
Jones, Henry A.	THE LIARS*
Maugham, Somerset	THE CIRCLE
Milne, A. A.	MR. PIM PASSES BY
O'Casey, Sean	JUNO AND THE PAYCOCK
	THE PLOUGH AND THE STARS
	RED ROSES FOR ME*
	THE SILVER TASSLE
Pinero, Arthur W.	THE SECOND MRS. TANQUERAY*
Priestly, J. B.	DANGEROUS CORNER
Robinson, Lennox	THE FAR-OFF HILLS
Shairp, Mordaunt	THE GREEN BAY TREE
Shaw, G. B.	ANDROCLES AND THE LION
	ARMS AND THE MAN
	CANDIDA
	CAESAR AND CLEOPATRA
	THE DEVIL'S DISCIPLE
	MAN AND SUPERMAN*
	SAINT JOAN*

Sherriff, R. C.	JOURNEY'S END
Synge, John M.	THE PLAYBOY OF THE WESTERN WORLD*
Thomas, Brandon	CHARLEY'S AUNT
Van Druten, John	I REMEMBER MAMA
Vane, Sutton	OUTWARD BOUND
Wilde, Oscar	THE IMPORTANCE OF BEING ERNEST
	LADY WINDERMERE'S FAN
Williams, Emlyn	NIGHT MUST FALL
Pinter, Harold	THE CARETAKER
Greene, Graham	THE POTTING SHED
	THE LIVING ROOM

MODERN AMERICAN

Hammerstein II, Oscar	CAROUSEL
	THE KING AND I
	SOUTH PACIFIC
Lerner, Alan Jay and Lowe, Frederick	MY FAIR LADY
	BRIGADOON
Hecht, Ben and McArthur, Charles	THE FRONT PAGE
Heggen, Thomas and Logan, Joshua	MISTER ROBERTS
Hellman, Lillian	THE LITTLE FOXES
Saidy, Fred and Harburg, E. Y.	FINIAN'S RAINBOW
Howard, Sidney	THE LATE CHRISTOPHER BEAN
	THE SILVER CORD
	THEY KNEW WHAT THEY WANTED
Inge, William	COME BACK LITTLE SHEBA
Kanin, Garson	BORN YESTERDAY
Kaufman, George and Ferber, Edna	STAGE DOOR
Kaufman, George and Hart, Moss	YOU CAN'T TAKE IT WITH YOU
Kaufman, George and Ryskind, Morrie	OF THEE I SING
Kelly, George	THE TORCHBEARERS
Lindsay, Howard and Crouse, Russel	LIFE WITH FATHER
Miller, Arthur	ALL MY SONS
	THE CRUCIBLE
	DEATH OF A SALESMAN
Odets, Clifford	AWAKE AND SING
	THE COUNTRY GIRL
	GOLDEN BOY
	WAITING FOR LEFTY
O'Neill, Eugene	AH, WILDERNESS
	ANNA CHRISTIE
	BEYOND THE HORIZON
	THE EMPEROR JONES*
	THE GREAT GOD BROWN*
	THE HAIRY APE
	LONG DAY'S JOURNEY INTO NIGHT*
	A TOUCH OF THE POET
Rice, Elmer	THE ADDING MACHINE
	STREET SCENE
Ritchie, Anna Cora Mowatt	FASHION*
Saroyan, William	THE BEAUTIFUL PEOPLE*
	THE TIME OF YOUR LIFE
Sherwood, Robert	ABE LINCOLN IN ILLINOIS

Sherwood, Robert (continued)	IDIOT'S DELIGHT THE PETRIFIED FOREST
Wilder, Thornton	OUR TOWN THE SKIN OF OUR TEETH*
Williams, Tennessee	THE GLASS MENAGERIE
Osborne, John	LOOK BACK IN ANGER* LUTHER
Ionesco, Eugene	RHINOCEROS THE CHAIRS*
Beckett, Samuel	WAITING FOR GODOT*
Gibson, William	THE MIRACLE WORKER
Goodrich, Francis, and Hackett, Albert	THE DIARY OF ANN FRANK

Appendix #3: Sample Tests

Sample Test 1 (Unit 2)

1. What is the difference between the crisis and the climax of a play?
2. At what point is the climax of Oedipus reached?
3. How (in what manner) is the exposition presented in Oedipus?
4. What is meant by the term "plot"?
5. Explain the denouement of the outside Greek play that you read for this unit.
6. In what three ways does a playwright reveal his characters?
7. What important part is served by the chorus in this play?
8. Who is Tiresias and what is his purpose in the play?
9. Explain the two separate ways that Creon and Oedipus are related.
10. What is the tragic flaw in Oedipus' character?
11. How did Jocasta die?
12. Explain how Oedipus thought he was outwitting fate.
13. Explain the importance of light vs. darkness in Oedipus, the King.

Sample Test 2: Theater History

Part I. Identify each of the following briefly in one sentence or less.

1. Abydos Passion Play
2. Exarchos
3. Poetica (Aristotle)
4. Satire
5. Dionysus
6. Roman Pantomime
7. Trope
8. Mansion
9. Bibbiena
10. Masks
11. Teatro Farnese
12. The new stagecraft
13. Stanislavsky
14. Lysistrata

Part II. (Please use your own paper for this section. Be concise and selective in all your answers.)

A. Write for 10 minutes on either question 1 or 2.

1. Discuss, in as much detail as time allows, the sudden burgeoning of the GOLDEN AGE OF GREECE. Talk about the development of the Drama, discussing the plays, the types of plays, the major authors (what themes they wrote about), and the general SPIRIT of this great age.
2. Discuss the development of the Greek physical theater. In your answer discuss the effects of the types of plays the playwrights wrote on the formation of the theater.

B. Write for 15 minutes on either question 1 or 2.

1. Discuss the age of Elizabeth I. Include in your answer the spirit of the time, the necessity for a new type of theater (describe the theater), the achievements of prominent playwrights, and whatever else you feel should be included.
2. Discuss Modern Drama. How did this great age begin? What effects did it have on the physical and written parts of theater? Who were its main proponents? What styles and types of plays developed? Who were some of the major playwrights?

C. Write for 10 minutes on either question 1 or 2.

1. Discuss the Commedia del Arte. What was this group? What purpose did it serve? How did it operate? Who were the characters?
2. Discuss Restoration Drama. What was the Restoration? Who were the authors? What were the morals? How did moral standards affect the plays? What type of plays were there?

Appendix #4: Additional Activities for Drama Class

The following projects can be used as supplements to any of all of the units described in the course outline.

1. Pantomime to Music--Students select recordings of orchestral arrangements that evoke individual moods. By correlating pantomimic skills with the music, the students create brief scenes that express that particular mood to the audience.
2. Choral Reading--Preparation and presentation of group readings are appropriate during voice work and study of the Greek theater.
3. Platform Reading--Students present selections from plays with limited movement and properties. This can be a helpful addition to the voice work.

4. Taping of plays--This activity adds sound reproduction to the features found in Platform Reading. Perhaps a library of play tapes can be started

5. Character Sketch Notebook--Students observe people. Descriptions are recorded at regular intervals. Areas for observation might include appearance, vocal qualities, and behavior characteristics.

6. Drama Scrapbook--This is a current-events type notebook. Students collect publicity notices, articles, reviews, and photographs from newspapers and magazines. Students then organize this material in meaningful categories in their scrapbooks.

7. Curricular Activities

    a. Drama Bureau--This group performs services within the school. Scenes from plays studied in English class can be prepared for classroom performance. This group may also provide English classes with lectures or discussions concerning specific areas of Drama.

    b. Theater Parties--Theaters in Detroit frequently provide reduced rates for group attendance. The Drama class can certainly take advantage of these opportunities. It is also helpful to view plays presented by other high schools in the area.

    c. Ushering--Students should be encouraged to usher for productions at the various theaters in the Detroit area. Wayne State University Theatre provides the schools with a sign-up sheet for ushering. The instructor can, therefore, plan this activity far in advance.

    d. Drama days--Several colleges and universities in the Detroit area prepare special drama activities for the high school students on Saturdays. Information is supplied through the mail. Eastern Michigan University, Michigan State University, the University of Michigan, and Mercy College have been involved in such activities in the past. Drama days generally consist of demonstrations of aspects of production (accompanied by lectures) and the presentation of a play.

8. Extracurricular Activities

    a. Drama Club

    b. School Play

    c. One-act Play Festival

CONTENTS OF PART IV

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DEBATE (1) AND (2)

A. Philosophy

Debate has had a place in our system of education for many years. Educators have always encouraged debate. They have found that systematic study of the process of argumentation and participation in debating are valuable means of training students to meet the problems of life. The conscientious student gains much in return for his efforts. He learns to be analytical. He learns to distinguish between the relevant and the irrelevant. He learns how to become a critical listener. He learns how to be an able researcher. He learns to think under pressure.

Because people are so frequently asked to make crucial decisions, the skills acquired in an argumentation course will enable students to reach conclusions that are both logical and accurate.

B. Objectives and Course Outline

1. Objectives

a) To train students to think quickly as well as critically.

b) To train students to express ideas clearly.

c) Enable students to organize and integrate arguments into a coherent whole.

d) To train students to see both sides of an argument.

e) To train students to work cooperatively with a partner in the presentation of their own case and in the refutation of that of their opponents.

f) To develop for students an overall familiarity with the great political, social, and economic ideas in this country.

2. Course Outline

There are many ways to approach an argumentation and debate course. The following pages contain one suggested approach. Suggested time allotments for each unit are included below:

Unit I	Definitions	1 week
Unit II	Proposition	1 week
Unit III	Research	1 week
	Round One of Debate	1 week
Unit IV	Evidence	2 weeks
Unit V	Argument	1 week
Unit VI	Developing the Case	2 weeks
	Round Two of Debate	2 weeks

Unit VII -	Briefing the Case	2 weeks
	Round Three of Debate	2 weeks
Unit VIII -	Presenting the Case	2 weeks
	Round Four of Debate	2 weeks

UNIT I: Definitions

a) Specific Objectives

(1) To train students in the exercise of mature, concise, and comprehensive vocabulary through oral presentation of arguments.

(2) To familiarize them with the terms used in developing and presenting a debate.

b) Instructional Approach

(1) There are many specific terms which the student of debate must know well and be able to use before he can proceed to the next step in the debating process. In order to speed the learning of these terms, the teacher might give short daily quizzes and discuss definitions of the terms with which the students are having difficulty.

Debate Terms

Debate................	an organized argument in which the participants speak for a specific length of time, in a specific order, on a specific, previously designated topic.
Proposition.........	the statement over which two teams disagree thus forming the basis for a debate.
Status quo..........	the existing conditions.
Burden of proof.....	the responsibility of justifying change in the status quo.
Affirmative.........	the side of the debate which advocates change and has the burden of proof.
Negative............	the side of the debate which may advocate the status quo.
Issue................	the points under the proposition which the affirmative must prove to win the debate and the negative must disprove to win the debate.
Evidence.............	facts, opinions or material things that may be used to support positions taken in a debate.
Proof................	the effect of evidence that is the result of logical reasoning. Evidence by itself is not proof.
Formal argument......	the process of reasoning by which conclusions are inferred from premises.

Types of Formal Argument	reasons that are inductive or deductive. Specific methods are: analogy generalization sign causation
Case	the stand which a debate team takes on a proposition.
Briefing	a complete logical outline containing material on one side of a proposition.
Fallacy	an error in reasoning.
Refutation	the process of attacking, weakening, tearing down or destroying the argument of an opponent.
Rebuttal	the process of defending, strengthening, and rebuilding arguments, previously expounded, after they have been attacked by an opponent.

c) Resources

Kruger, Arthur N. Modern Debate: Its Logic and Strategy, Chapters 11, 12, 13, and 15. New York: McGraw-Hill Book Company, Inc., 1960.

McBath, James H. Argumentation and Debate: Principles and Practices, Chapter 10. New York: Holt, Rinehart and Winston, Inc., 1965.

UNIT II: The Proposition

a) Specific Objectives

- (1) To train the students to analyze possible subjects of the debate.
- (2) To train students to differentiate between good and bad propositions.
- (3) To enable students to identify the crucial issues inherent in a proposition.

b) Instructional Approach

- (1) Identifying types of propositions.
  - (a) Fact-Resolved that labor unions seek to control industry.
  - (b) Value-Resolved that a course in debate would be beneficial to most students.
  - (c) Policy-Resolved that the U. S. Federal Government should provide medical care for all citizens.
- (2) Describing the qualities of a good proposition.

A good proposition should

(a) contain 1 main idea

(b) be debatable

(c) be stated affirmatively

(d) be timely

(e) contain no words of uncertain meaning

(f) place the burden of proof on the affirmative

(3) Analyzing the Proposition

(a) Immediate cause - Why is the problem important today?

(b) Origin - When did the problem first originate?

(c) History

(d) Definition of terms

i) Finding the meaning

Define the key words

The word "should" is a problem. It means "ought to be done" not necessarily "it will be done."

ii) Methods of defining

Defining word for word

Defining phrases

iii) Sources of definitions

Dictionaries

Authorities

(e) Issues

i) Types of issues

a) Stock--

Is there a need for a change?

What is the solution?

Will the solution be practical?

Does the solution meet the need?

Is it the best possible solution?

- **b) Inherent**
- **c) Admitted**
- **d) Irrelevant**

ii) Finding the issues.

- **a) Through contrast of the contentions of the affirmative and negative.**
- **b) Through reading.**
- **c) Through class discussion.**
- **d) Through selection.**

iii) Essentials of major issues.

- **a) Select issues that are capable of support.**
- **b) Select only a few major issues.**

(4) Exercises

(a) Ask each student to bring in an original proposition and have the class discuss its acceptability.

(b) Have each student discover what he feels are the major issues of his proposition, presenting and defending them orally before the class.

UNIT III: Research for the Debate

a) Specific Objectives

(1) To train students in the skills of research, investigation, and the marshalling of evidence relating to a political, social or economic problem.

(2) To familiarize the student with various reference works.

(3) To teach students how to organize reference materials.

b) Instructional Approach

(1) Finding the materials.

(a) Previous knowledge.

(b) Discussion with teachers.

(c) Discussion with class.

(d) Interviews with authorities.

(e) Individual reading of bibliographies, current books, government publications, debate handbooks, periodicals, newspapers, encyclopedias, and reference books and pamphlets on public affairs.

(2) Reading the material.

(a) Look for primary sources.

(b) Read systematically.

(c) Skim to decide what is relevant.

(3) Recording the material.

(a) Use 4 x 6 cards and 5 x 8 cards.

(b) Include all essential information, namely, the source and page number, the name of the author, his title, the date, the main arguments. Be sure to write legibly.

(c) Use only one subject and one source per card.

(d) Organize your material and file according to pre-arranged subject groups.

(Note: The teacher should have students observe a demonstration debate.)

(e) Round I of debate should be held.

c) Exercises

(1) At this point introduce the national debate proposition, which is available through the manager of the Michigan High School Forensic Association at Ann Arbor, Michigan. Various handbooks on the proposition which will serve to familiarize the student with the proposition are also available.

(2) Have each student bring to class a file box with 4 x 6 cards on which he will record his information.

(3) Ask each student to bring in several evidence cards on the proposition. The teacher may check the students. (Check file box periodically to determine the progress of the investigation. Emphasis should not be on mere quantity but on securing worth-while material.)

(4) Engage in class discussion on the demonstration debate with the teacher pointing out the highlights.

(5) Round I of debate. Divide class into an equal number of affirmative and negative teams. Each student should have an opportunity to debate. Time limits should be adjusted so that at least two debates can take place per period. These debates should be evaluated by the teacher, but not judged. The teacher should set up a schedule so that after several debates evaluation and class discussion can break the listening routine.

d) Additional Activities

For the demonstration debate, the teacher may call Wayne State University's debate coach and arrange for a demonstration which will be tailored to meet time limitations.

UNIT IV: Evidence

a) Specific Objectives

(1) To make students aware of the various kinds of evidence.

(2) To familiarize students with techniques of validating evidence.

b) Instructional Approach

(1) Discuss the sources of evidence.

(a) Persons
(b) Documents
(c) Objects

(2) Describe kinds of evidence.

(a) Direct or circumstantial
(b) Written or unwritten
(c) Original or hearsay
(d) Expert or ordinary

(3) Explore the purposes of evidence.

(a) For persuading
(b) For support

(4) Introduce tests of the validity of evidence.

(a) Is the evidence relevant to the issue?
(b) Is the evidence consistent with the known facts?
(c) Is it consistent within itself?
(d) Is it recent?
(e) Is it clear?

(5) Introduce tests of the sources of evidence.

(a) Is the source an authority on the particular subject?
(b) Is the source prejudiced?
(c) Is the source reliable?

c) Exercise

Students may be given an opportunity to present a specific evidence card, applying the various test to it and following the discussion with class evaluation.

UNIT V: Argument

a) Specific Objectives

(1) To familiarize students with the major fallacies.

(2) To familiarize students with the basic principles of argument.

(3) To help students to understand the structure of the various kinds of argument.

(4) To enable students to use argument in supporting positions.

b) Instructional Approach

(1) Explain the kinds of argument.

(a) Causal--one which serves to account for or explain why something is true.

(b) Generalization--a rule which is true because there seems to be no exception.

(c) Analogy--inferring a conclusion for one case by comparing it with another.

(d) Sign--using a symptom to prove that a condition does exist.

(Note: Other types of reasoning may be added at the teacher's discretion.)

(2) Discuss the tests of validity for each type of argument.

(a) Causal

Is there a causal connection? Are there other causes which operate to prevent the expected effect? Do other causes contribute to the effect in question? Does the cause have other effects?

(b) Generalization

Have enough cases been examined? Are the observed cases fair examples? Have sufficient efforts been made to find exceptions?

c) Exercises

Have each student bring in original examples of the types of argument which apply to the proposition. Then ask the class to apply tests of validity to the argument. (This exercise should be done orally.)

UNIT VI: Developing the Case

a) Specific Objectives

(1) To familiarize students with the major fallacies and the basic principles of argumentation.

(2) To teach the class how to prepare a debate case.

b) Instructional Approach

(1) Explain the types of cases.

(a) Affirmative Case--the prima facie--whereby the affirmative case is required to discharge the burden of proof by affirming the issues in a logically adequate fashion.

(b) Negative case

i) Pure refutation
ii) Defense of the status quo
iii) Defense of the status quo with some repair
iv) Counter plan

(2) Indicate the duties of speakers during the constructive period.

(a) First Affirmative

i) A brief greeting
ii) Definition of terms
iii) Brief statement of issues
iv) Evils of the status quo
v) Causes of the evils
vi) Inability of the status quo to meet the need
*vii) Explanation of the plan
*viii) Explanation of the plan and how it would meet the need

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*Optional

(b) First Negative

i) A greeting
ii) Definition of terms if there is any disagreement
iii) Brief statement of the negative issues
iv) Attack on the affirmative case
v) Brief summary

(c) Second Affirmative

i) Prestatement of the affirmative issues
ii) Mention of what the negative has neglected to say
iii) Rebuilding issues introduced by the first affirmative
iv) Answers to the negative's objections
v) Further amplification of the plan with the advantages of the plan
vi) Summary of entire case

(d) Second Negative

*i) Statement of division of labor between the second negative and first negative in the rebuttal
ii) Sustained attack on the affirmative need and plan
iii) Prestatement of the negative contentions with additional support
iv) Summary

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*Optional

(3) Describe duties of speakers during rebuttal.

(a) First Negative

i) Review of negative attack
ii) Further support of the negative objections
iii) Summary

(b) First Affirmative

i) Restatement of the affirmative issue
ii) Reconstruction of the affirmative case
iii) Attack on the major negative objections
iv) Brief summary of the affirmative point of views

(c) Second Negative

i) Summary of the negative attack, pointing out the affirmative failure to respond
ii) Buttressing the negative argument with new evidence where needed

(d) Second Affirmative

i) Statement of the affirmative issues with comments showing where the negative neglected or evaded the major affirmative arguments

ii) Reinforcement of arguments where needed
iii) Summary

(4) Indicate methods of refutation.

(a) Questioning of evidence

(b) Attacks on reasoning or forms of argument

(c) Detection of fallacies

(d) Use of special devices

i) Posing dilemma
ii) Turning the tables
iii) Reducing an opponent's arguments to absurdity
iv) Residues--elimination of all but one possible solution
v) Exposing irrelevant argument
vi) Adopting the opposing arguments
vii) Asking question--
(a) That the opponent cannot answer
(b) To sidetrack the opponent

(e) Suggested procedure in rebuttal

i) Do not introduce important constructive points in the rebuttal.
ii) Adhere to the time limits carefully.
iii) Know the other side of the question.
iv) Expect surprises and prepare for them.
v) Find the fundamental issues.
vi) Do not misquote the opponents.
vii) Be courteous.

(5) A summary of common fallacies.

(a) Making hasty generalizations. Drawing a conclusion without having enough evidence to support it.

(b) Making a false analogy. Comparing two situations that are not really alike.

(c) Misinterpreting statistics. Using figures in such a way that the truth is concealed.

(d) Appealing to tradition. Asserting that a particular practice is right because "it has always been done that way."

(e) Making personal attacks. Attacking the person dealing with the issue rather than the issue itself.

(f) Using unsupported evidence. Presenting evidence from an inadequate authority or from one that would not be informed on the issue; introducing insufficient evidence.

(g) Making emotional appeals. Abandoning the issue in favor of emotional appeals to the audience.

(h) Attributing a false cause. Indicating that one event was caused by another simply because it occurred at a later time.

(i) Starting from a false premise. Using as a starting point a basic premise that is not true.

(j) Appealing to prejudice. Associating your opponent with an organization or nationality that is likely to be held in disfavor by the audience.

c) Additional Projects and Exercises

(1) Have each team prepare a debate case listing the specific points they will develop. Under each point, students should indicate supporting material.

(2) Have one student prepare and present a three-minute constructive speech. Other members of the class will then alternate in refuting what the previous speaker said, allowing two minutes for each refuting speech. Have class evaluate refutation.

(3) Select from advertising editorials, or printed speeches examples of the fallacies that were presented in class.

(4) Round II of Debate.

Follow the same procedure as in Round I.

UNIT VII: Briefing and Outlining

a) Specific Objectives

(1) To train students to construct a brief and outline a case for and against a proposition.

(2) To train students to organize materials in such a way as to enable them to prepare a brief.

b) Instructional Approach

(1) Explain purposes of briefing and outlining.

(a) To organize the case.

(b) To guide the speaker and the listener.

(c) To reveal possible flaws in the case.

(2) Indicate the kinds of outlining.

- (a) Topical
- (b) Logical

(3) Examine the principles of outlining.

- (a) Coordination
- (b) Subordination
- (c) Discreteness
- (d) Sequence
- (e) Symbolization

(4) Explain the principles of briefing.

- (a) A brief should be divided into three parts.
  - i) Introduction
    - a) Statement of the proposition
    - b) Immediate cause for discussion
    - c) Origin and history of the question
    - d) Definition of terms
    - e) Statement of the irrelevant and admitted matter
    - f) Clash of opinion
    - g) Statement of issues
    - h) Points in partition
  - ii) Discussion
    - a) The points in partition should appear as main points in the body.
    - b) Logical outlining must be used throughout the discussion.
    - c) Points must be adequately supported by argument and evidence.
    - d) Each item of evidence must be documented.
    - e) Objections to be refuted should be considered as they occur.
  - iii) Conclusions
    - a) There should be a summary of the main points of the discussion.

b) The conclusion should end with an affirmative or rejection of the proposition.

(b) The brief should have a title.

(c) Complete sentences are used in the major portion of the brief, which is a logical outline.

c) Additional Projects and Exercises

(1) Have each team prepare a complete brief on its side of the proposition.

(2) From each brief have each member of the team prepare a speaker's outline of what he plans to say.

(At this point, the teacher should mention that in Round IV of Debate the teams may have to switch sides after the initial round of debate.)

(3) Round III of Debate.

(Assign a panel of students to evaluate the debates. Speeches in this round should be lengthened.)

UNIT VIII: Presenting the Case

a) Specific Objectives

(1) To develop poise, smoothness, and clarity in the delivery of a debate speech.

(2) To train students to accept both victory and defeat graciously as part of a learning situation.

b) Instructional Approach

(1) Analyze delivery.

(a) Types of delivery

i) Memorized--first affirmative constructive speech may be completely prepared.

ii) Extemporaneous--the remaining speakers will utilize this style.

iii) Speaking from notes, debaters should develop the ability to integrate their evidence cards with the rest of the speech.

(b) Requirements of good delivery

- i) Sense of communication--a debater should realize his speech is directed at an audience no matter how large or small.
- ii) Sincerity.
- iii) Vitality--a debater should be enthusiastic and animated in his delivery.
- iv) Preparation--a debater must have a solid grasp of his material in order to be persuasive.
- v) Confidence--a debate speaker should speak with assurance; he will be more persuasive.
- vi) Drill.

(c) Characteristics of voice

- i) Pitch
- ii) Rate
- iii) Intensity
- iv) Articulation
- v) Pronunciation

(d) Action

- i) Posture
- ii) Movement
- iii) Gesture

(e) General appearance

(f) Ethical considerations in presenting the case

- i) Never misquote an opponent.
- ii) Avoid excessive sarcasm.
- iii) Don't talk during the opponent's speech.
- iv) Avoid excessive intensity.
- v) Avoid belittling opponents--allow your arguments, reasoning, and evidence to persuade.
- vi) Accept the verdict of the critic graciously.

(2) Discuss language--the primary means of persuasion.

- (a) Criteria for language
    - i) Clarity
        - a) Use short simple sentences.
        - b) Use transitional phrases.
    - ii) Conversational quality
    - iii) Accuracy
    - iv) Vividness
        - a) Be specific.
        - b) Be concrete.
        - c) Use repetition.
        - d) Use contrast and comparison.
        - e) Use questions.
    - v) Appropriateness for the audience
    - vi) Freshness or originality
- (b) Methods of improving language
    - i) Vocabulary study
    - ii) Analysis of speech models
    - iii) Extensive practice in speaking extemporaneously
    - iv) Wording and rewording of specific arguments

(3) Evaluating the debate

- (a) Criteria
    - i) Case analysis
    - ii) Evidence
    - iii) Refutation
    - iv) Argument
    - v) Delivery
- (b) Method of evaluation
    - i) Single critic--the teacher

ii) Panel of critics

iii) Audience

(c) Obstacles to effective judging

i) Voting for personal beliefs as opposed to judging between two teams.

ii) Molding prejudices and biases.

iii) Stressing one aspect of the debate process.

iv) Being swayed by such factors as:

a) Sex
b) Religion
c) Color
d) National origin

c) Additional Projects and Exercises

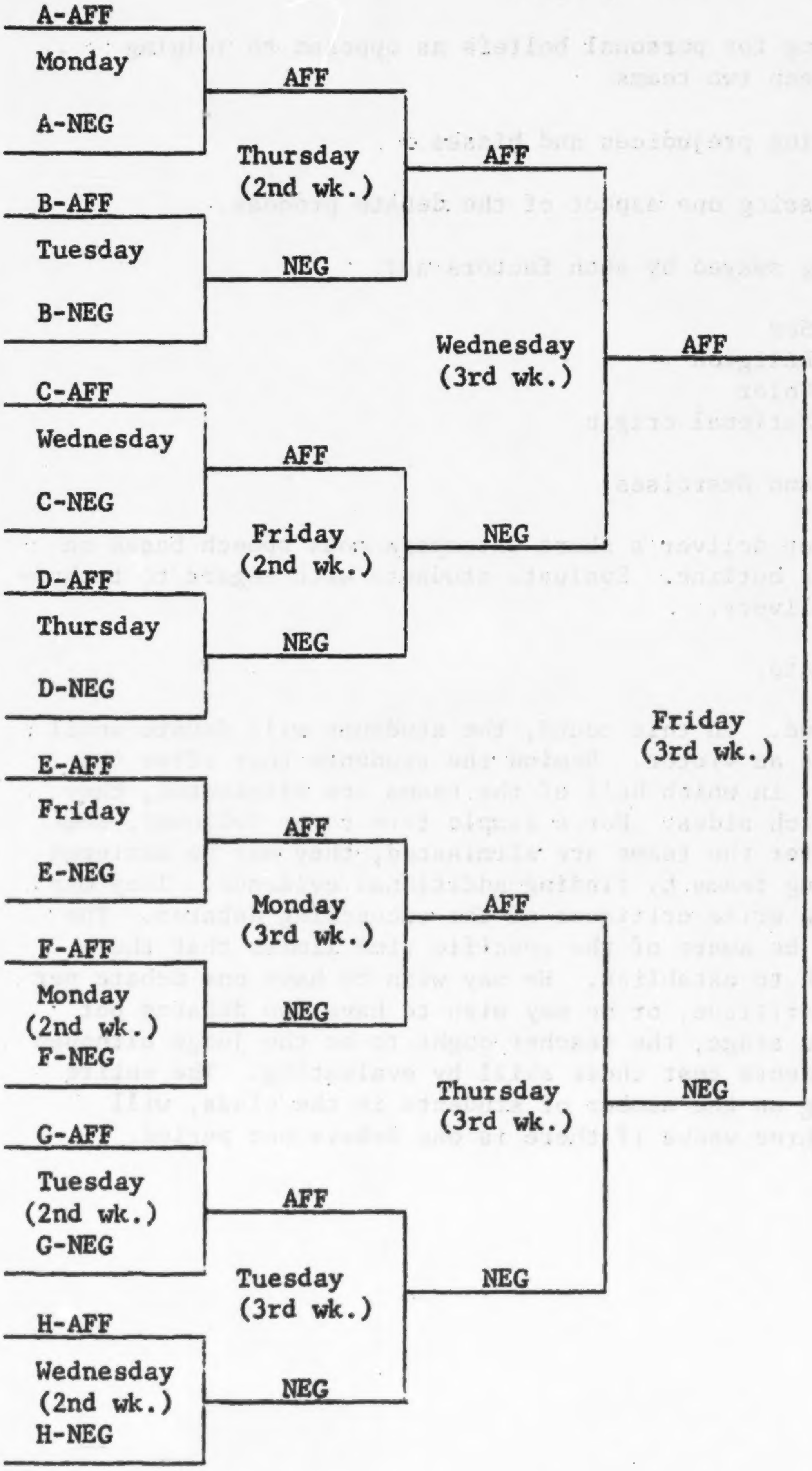
(1) Have each student deliver a short extemporaneous speech based on one point of his outline. Evaluate students with regard to techniques of good delivery.

(2) Round IV of Debate.

Elimination round. In this round, the students will debate until one team emerges as victor. Remind the students that after the initial debates, in which half of the teams are eliminated, they may have to switch sides. For a sample form to be followed, see Appendix 1. After the teams are eliminated, they may be assigned to help remaining teams by finding additional evidence. They may also be asked to write critiques of the succeeding debates. The students should be aware of the specific time limits that the teacher may wish to establish. He may wish to have one debate per period, with a critique, or he may wish to have two debates per period. At this stage, the teacher ought to be the judge although he may have students test their skill by evaluating. The entire round, depending on the number of students in the class, will probably take three weeks if there is one debate per period.

C. Appendices

Appendix #1: **Sample Elimination Tournament for Class of Thirty-Two**
(For a three-week period)


A-AFF
Monday
A-NEG
B-AFF
Tuesday
B-NEG
C-AFF
Wednesday
C-NEG
D-AFF
Thursday
D-NEG
E-AFF
Friday
E-NEG
F-AFF
Monday
(2nd wk.)
F-NEG
G-AFF
Tuesday
(2nd wk.)
G-NEG
H-AFF
Wednesday
(2nd wk.)
H-NEG
AFF
Thursday
(2nd wk.)
NEG
AFF
Friday
(2nd wk.)
NEG
AFF
Monday
(3rd wk.)
NEG
AFF
Tuesday
(3rd wk.)
NEG
AFF
Wednesday
(3rd wk.)
NEG
AFF
Thursday
(3rd wk.)
NEG
AFF
Friday
(3rd wk.)
NEG

Appendix #2: Sources of Handbooks on Debate Propositions

Coaches who would like to secure handbooks on the proposition for any year may write to:

J. Wesson Walch, Publisher
Box 1075
Portland, Maine

or

National Textbook Corporation
4761 Touhy Avenue
Lincoln Wood 46, Illinois

or

Mid-West Debate Bureau
Box 8
Normal, Illinois 61761

Appendix #3: Sample Affirmative and Negative Debate Briefs on the 1963-1964 Michigan High School Debate Question

Resolved: That the federal government should provide essential medical care for all citizens at public expense.

This material has been prepared by Dr. Kenneth E. Anderson, Director of Forensics, Assistant Professor of Speech, the University of Michigan, as a service to the schools. It is quoted with his permission.

AFFIRMATIVE DEBATE BRIEF

Introduction

I. Statement of the proposition: Resolved: That the federal government should provide essential medical care for all citizens at public expense.

II. History of the question:

- **A. A number of industrialized nations have adopted systems of national health care at public expense.**
  - **1. All European countries except Finland have some type of government health program in operation.**
    - **a. Many of these programs are of relatively long standing.**
    - **b. The British National Health Service, established in 1948, has drawn much United States attention.**

2. The majority of the more than fifty-five countries which provide a program of national health care utilize a social insurance system to meet the costs.

B. In the United States the federal government has assumed increasing responsibilities in the health field.

1. Initially, the federal government acted largely to establish standards for health service or to ensure availability.

a. In 1798 legislation required merchant seaman to pay 25 cents a month to provide facilities and care.

b. Legislation such as the Pure Food and Drug laws have been significant actions in the health field.

2. The federal government has continually increased its activities in research.

a. The federal government has been instrumental in many discoveries such as yellow fever control and wonder drugs.

b. The federal government subsidizes large amounts of medical research.

3. The federal government has assumed direct responsibility for the health of large numbers of people.

a. The government offers extensive medical care through such agencies as Veteran's Hospitals, to members of the armed services and their dependents, etc.

b. The government shares responsibilities with the states in many areas such as the Kerr-Mills bill to provide care for the medically indigent aged.

c. The federal government pays all or part of one-sixth of the medical bills in the United States.

C. States and their political subdivisions have assumed increasing responsibility for the health of individual citizens by providing for the poor, for citizens with problems such as tuberculosis or mental disorders, and through public health programs such as floridation.

D. Philanthropic organizations and private citizens have assumed increasing responsibility for the health of other citizens.

1. Philanthropy cares for many people through such mediums as the March of Dimes or the Community Chest.

2. Doctors and hospitals frequently provide care for those who cannot afford the cost.

E. Voluntary Health payment programs have assumed increasing responsibility for the health of many citizens.

1. Union contracts frequently provide for medical care benefits.

2. Various prepayment plans initiated in the 1930's have grown rapidly in variety and number covered.

   a. Originating in Texas, the Blue Cross and Blue Shield programs have brought coverage of medical care to many.

   b. Commercial insurance agencies have brought forth many plans including major medical, surgical, etc.

   c. Group medical service plans are growing slowly.

   d. More than 70% of all citizens have some form of health insurance.

F. Increasingly since 1930, the federal government has been involved in many legislative proposals for health care.

1. Many of these have become laws, including

   a. Workman's compensation and disability laws,

   b. The 1946-Hill-Burton Legislation to subsidize hospital construction, and

   c. The Kerr-Mills bill on Medical Assistance for the Aged.

2. A number of other proposals have been urged but not adopted.

   a. The Wagner Health bill in 1939 proposed federal aid to the states for support of state plans of health care.

   b. The Wagner, Murray, Dingell Bill, introduced initially in 1943, included grants to build health facilities, to train medical personnel, and to provide compulsory medical care under a state operated system.

   c. The Forand bill proposed assistance to persons over 65 covered by social security.

III. Immediate Cause for Discussion:

A. Extensive public discussion and numerous legislative proposals center on the problem of meeting the nation's health needs.

B. Medical expenses are continuing to rise sharply, even in comparison with other cost increases.

C. Adequate health care is increasingly viewed by many as a right, not a privilege.

D. Many citizens assert that voluntary health insurance plans have reached their maximum coverage.

IV. Definition of Terms:

A. The federal government is the national government of the United States of America, located in Washington, D.C.

B. Should means "ought to," not "will."

C. Provide means "to make available" or "to ensure availability" through any of several possible mechanisms.

D. Essential medical care may be defined as:

1. "The provision of all the necessary services of medicine for the needs of the individual, or

2. "Providing the bulk of the costs for such items as doctors fees, drugs, hospitalization, psychiatry, preventive medicine, dentistry, optometry, home or nursing home care and appliances such as glasses and teeth," or

3. Possibly, a more limited view of the items included above.

E. All citizens means "all persons who legally qualify as United States citizens."

F. At public expense means that "funds derived from the general public in accordance with any of several standard taxation or prepayment procedures will be used to meet the governmental costs."

1. The government may pay all or a portion of the medical expenses.

2. The government may pay directly from tax revenues or from some type of prepayment system.

V. Irrelevant Material.

A. Since it is assumed that health is desirable, no justification of the value of health care is needed.

B. Since the basic question is the method of financing the medical care, it shall be assumed that the care will be medically adequate if it can be provided in the needed amounts.

C. Arguments dealing with whether or not the plan will be adopted or whether or not the "people" want the plan (within the limits of enforceability) are irrelevant.

D. Arguments concerning legality or constitutionality are irrelevant.

VI. Statement of Issues

A. Is there a need for a federal program to provide essential medical care?

B. Is the plan of a federal program the best way to provide such "essential medical care?"

1. Is it a practical plan?
2. Is it a beneficial plan?

VII. Points in Partition:

A. There is a clear, inherent need for a change to a federal program to provide essential medical care.

B. There is a practical plan for the federal government to provide essential medical care.

C. There is a beneficial plan for the federal government to provide essential medical care.

Argument

I. There is a clear, inherent need for a change to a federal program to provide essential medical care.

A. The foundation of the affirmative case is that medical care is "good."

1. The individual should rank medical care with food, clothing, shelter, education, and civil liberties as a right.

a. The remainder are meaningless without adequate medical care.

b. The right to existence is as basic as the right to an education at public expense.

2. The society benefits from treatment of medical needs, economically and socially.

a. The economic cost to the nation in terms of loss of productivity, physical and intellectual, due to inadequate medical care is tremendous and partially incalculable.

b. Inadequate medical care forces further burdens upon the society in terms of unnecessary expenditures to ameliorate or compensate for the effects of such inadequate care upon the individual and the society.

3. The individual and society benefit greatly from preventive medical care since this ultimately saves the individual and the society from avoidable economic waste of man power, finances, skills, etc.

    a. Such principles as vaccination, adequate sanitation, control of infectious diseases, have not long been accepted as necessary preventive medicine.

    b. Much medical care can be more successful and less expensive when initiated as early as possible.

B. The present programs are inherently incapable of providing the level of essential medical care needed.

1. Essential medical needs are not now being met.

    a. Needless deaths, suffering, and lack of treatment are common in the status quo.

        (1) Oscar Ewing estimates that more than 300,000 deaths occur each year that we have the knowledge and skills to prevent.

        (2) 49.7% of all acute, disabling medical conditions received no care.

        (3) 50% of the contagious disease cases receive no care.

    b. The possibilities of preventive medicine are largely ignored.

        (1) Surveys indicate the magnitude of this problem.

            (a) In a test of executives 40% were found to have a new disease or medical problem not noted previously.

            (b) Eighteen months later, 48% were discovered to have a different new disease or medical problem.

            (c) Fortunately, 93% of these proved treatable when discovered in time.

        (2) The ultimate cost of such inadequate preventive medicine is tremendous but monetarily impossible to calculate in terms of the worth of a human life or the potential economic contribution to the society.

    c. Particular groups in the society such as the aged and the poor do not receive adequate care.

        (1) Of the aged, 40% to 50% with arthritis, rheumatism, or hearing problems are not currently under medical care.

(2) 96% of the aged need one or more medical appliances such as eyeglasses, teeth, hearing aids, etc.

(3) Those unable to pay frequently receive "free care" which is below the level provided for those able to pay.

(4) The lower the income, the poorer the level of health.

d. There is a shortage of physicians, dentists, nurses, medical technicians, hospitals, clinics, et al.

(1) This shortage is most acute in rural areas.

(2) This shortage is notable in areas such as treatment of mental illness.

2. The reason that essential medical needs are not being met reside within the economics of the present situation.

a. Medical care is costing ever-increasing amounts.

(1) Modern medicine is rising in costs.

(a) Medical costs have risen faster than the other cost of living items.

(b) Modern treatments are costing much more.

1) New equipment and treatments are very expensive.

2) Additional, highly trained specialists are needed to operate the equipment.

(2) Patients are demanding more and better treatment.

(3) The aged present special problems and contribute heavily to the rise in costs due to their longer and more intensive medical care problem.

(a) Because medical science has enabled us to prolong life there are more aged with their chronic disabilities.

(b) As people are retired at earlier ages, they face longer and longer periods of low income in the face of longer and higher costs.

(c) Medical expenditures of the aged average more than double the average of all other persons.

b. This rise is inherent in the evolving situation as medical costs will rise more sharply with new discoveries, more aged will be present in our society and people will continue to expect improved medical care.

c. High medical costs limit the amount of medical care provided.

  (1) Health and Wealth are directly and positively correlated as proved in treatment and mortality statistics.

  (2) People postpone needed medical care or avoid preventive medicine because of fear of costs.

    (a) Middle income brackets are most subject to this.

      1) They cannot meet the needs of the catastrophic or even the major illness.

      2) They can receive help only when the costs of the medical needs have made them poor.

  (3) Free medical care is a myth since drugs and other treatment expenses must be met in addition to living expenses.

d. Medical facilities and personnel are inadequate due to economic elements.

  (1) These existing limitations are most obvious in the critical shortage of doctors.

    (a) In 1909 there was one doctor for every 568 people, in 1963 one for every 709, despite the increasing complexity and time consuming nature of modern medicine.

    (b) The average doctor works 60 hours per week and sees 20 patients a day--an excessive load and inadequate time per patient to provide the best care available.

  (2) Many hospitals are almost bankrupt despite soaring hospital charges to patients.

  (3) Treatment for such problems as mental illness is limited because of inadequate numbers of medical personnel and facilities.

    (a) Not enough money is spent for these items.

    (b) Personnel are not attracted into this field because of inadequate monetary compensation.

  (4) Many people will not enter the medical fields due to limited financial return in terms of expenditures of time and money to qualify.

(5) Initial costs of entering many medical fields are so great only a few can afford them.

(6) Institutions equipped to provide the necessary training in many medical fields cannot accept the needed numbers of students.

3. The mechanisms provided by the status quo are inherently incapable of meeting the present need or the ever-increasing needs of the future.

a. Charity is increasingly unable to meet the rising costs.

b. Free care is not a meaningful solution as the cost is simply passed on to the paying patients, increasing the problem for them.

c. Personal resources are increasingly incapable of meeting the need.

(1) Medical needs are largely non-budgetable.

(2) Almost no one can meet the costs of the catastrophic illness.

(3) This inability further compounds the problem causing mental anguish and fear on the part of the sick as well as in terms of the payment problems.

(a) Some patients attempt suicide to avoid being economic burdens on their families.

(b) The promising future of many families, including the education of the children, is blighted by medical costs.

d. Existing programs for the provision of medical care by government and private bodies do not meet the needs.

(1) Many limit themselves to the employee or even to job connected disabilities.

(2) Medical care is now provided for servicemen and their dependents, only while in service, or for service connected disabilities.

e. The major program of the status quo, voluntary health insurance, has not met the need: inherently it is going to meet even less of the need in the future.

(1) The sharp past rise in voluntary health programs has now reached a plateau and even a slight decline in terms of percentages of the population covered.

(2) The voluntary health insurance programs are not adequate, in terms of medical coverage.

- **(a) Only 31% of the potentially insurable costs are now being met.**
- **(b) Only hospital care and, to a lesser degree, physician costs are covered. Costs of drugs, appliances, nursing home care, mental illness, dentists, optometrists, etc. are usually excluded.**
- **(c) Frequently the co-insurance feature means only a fraction of the costs are covered.**
- **(d) Frequently coverage by voluntary health insurance has meant higher charges.**

(3) Voluntary health programs are not adequate in terms of provision for continued care.

- **(a) Many programs are cancellable.**
- **(b) Aged typically cannot retain programs or are given inadequate programs to replace former ones.**
- **(c) Many programs are limited in terms of benefits for one medical problem.**

(4) Voluntary health insurance programs are probably going to fail more markedly in the near future.

- **(a) The realities of increasing medical costs indicate this.**
    - **1) As noted, costs will rise sharply in the future, causing premiums to rise.**
    - **2) The good risks or those who are now able to provide for their own medical needs more cheaply drop out.**
    - **3) The poorer risks means higher premiums and thus the cycle continues.**
- **(b) The nature of the conflict between private insurance companies and the Blue Shield-Blue Cross groups makes this probable.**
    - **1) The private companies use experience ratings in which a given person is insured on the basis of experience tables.**

a) This means that the best risks receive their cheapest insurance from these companies and they gravitate toward these.

2) Blue Cross and other "public" insurance groups use group or community ratings.

a) This is expensive insurance for good risks, cheap insurance for bad risks.

b) Thus when the good risks leave, the company is left with the poor risks and inability to meet costs.

c) Thus costs must rise and the cycle repeats.

3) Evidence of this vicious cycle is seen in recent demands for sharp rises in fees.

a) Many Blue Cross Groups are asking 25% or larger increases.

b) Private companies are hunting for greater coverage of the "good" risks.

II. There is a practical plan for the federal government to provide essential medical care.

A. Previous legislative proposals provide models for a federal program.

B. Three general types of affirmative plans are available.

1. A required nation-wide prepayment program of health insurance through private companies, or a combination of government and private prepayment plans with government funds where needed could be established.

a. This could operate as the state laws requiring financial liability for automobile drivers.

b. However, the government would pay costs of those unable to pay, perhaps prorated on the basis of income.

2. A federal program of direct payment of medical costs to doctors, hospitals, etc. according to schedules established for participating personnel and facilities.

a. This could function as the British program.

b. It could include appliances, drugs, nursing care, as well as doctors and hospital fees.

3. **The federal government could provide a system of direct national health services.**

    a. **This would operate much like medical services in the armed forces with the government providing all medical needs by institutions and personnel paid directly by the government operating with the government employees.**

C. **Plans could include various combinations of the following items:**

1. **In terms of medical services provided, they could pay all or portion of the costs.**

    a. **They could operate on a co-insurance feature.**

    b. **They could specify payment only on certain types of medical services.**

2. **They could provide services only to those who are unable to provide adequate care from their own resources or they could include all citizens.**

    a. **They could restrict benefits or aid to those with certain incomes or proportion of medical costs to incomes, etc.**

    b. **They could cover all citizens.**

    c. **Since only those who have the ability to pay can bear the cost burden, the approach of covering those who cannot pay at the expense of those not covered is legitimate.**

3. **They could retain voluntary health insurance programs--or replace them.**

4. **They could operate through a federal program or a state-federal program.**

D. **A program to provide additional medical facilities and personnel is available.**

1. **The Hill-Burton Act to subsidize hospital construction can be expanded to include all types of medical facilities and equipment.**

2. **Federal programs for scholarships to medical personnel may be provided.**

3. **Federal retraining programs to provide nurses' aides and medical technicians could be expanded.**

4. **Federal grants to schools to expand medical training programs could be provided.**

5. The federal plans could incorporate economic incentives for practice in rural areas, etc., if this is viewed as a critical problem.

E. Various methods are available to finance the programs.

1. The program can be financed through an extension of a program similar to social security.

2. The program can be financed from general revenues with their dependence upon the income tax.

3. The program can be financed from state and federal government sources combined.

4. The program can be financed by subscription fees similar to the social security program.

5. Various combinations of the above may be employed.

F. These plans are practical and workable.

1. A sharp rise in demand for services is natural.

    a. A huge backlog of needs is present.

        (1) Affirmative need case shows how much care is necessary.
        (2) Overflow of patients in Britain shows the success of the program in meeting needs which had not been met before.

    b. Therefore the program can be implemented gradually.

        (1) Benefits may be made available only as medical facilities and personnel become available to meet the crisis.

        (2) Time and proper coordination will be necessary to prevent the great backlog of needs from swamping the program.

    c. We must realize that adequate medical care will cost more than our present inadequate program.

2. Free choice of doctors can be preserved.

    a. Doesn't really exist now.

    b. Doctors could refuse to participate in the plan or refuse patients just as they do at present.

    c. The doctors may merely be paid by a rate and method previously agreed upon.

3. **British doctors have accepted the British plan.**
    a. **Recent surveys show British doctors and citizens almost universally like the plan.**
    b. **Paper work is frequently minimized since only one standardized form must be completed--not various forms from different companies.**
    c. **Doctors are assured of fair return for their work.**
4. **Malingering will not be a difficult problem.**
    a. **A co-insurance feature can avoid this.**
    b. **Voluntary Health insurance plans face exactly the same difficulty.**
    c. **No evidence this exists where other systems of health care are present.**
5. **Costs of administration will be reduced.**
    a. **All the costs can be consolidated into one agency.**
    b. **Cost of advertising and profits for insurance companies can be spent to improve medical care.**

III. **There is a beneficial plan for the federal government to provide essential medical care.**

A. **The affirmative program will meet the needs of the status quo.**

1. **The affirmative program will clearly more fully meet the medical needs of the nation.**
    a. **Adequate medical care will be provided without regard to the ability of the patient to pay.**
    b. **Preventive medicine will be encouraged by removal of the fear of cost.**
    c. **Programs of increased medical training of medical personnel, provision of additional medical facilities will clearly more fully meet the medical needs of the nation, as these programs gradually evolve under the affirmative program.**
2. **The affirmative program is not a panacea--it will take time to increase the personnel and facilities to meet the backlog of needs.**

B. **The affirmative program will provide additional benefits.**

1. It will increase the productivity of the individual.

2. It will remove the economic insecurity that haunts many people in terms of medical needs.

3. It will benefit the society as a whole through the greater productivity of the individual and the elimination of needless economic waste.

    a. Indeed, this increase could be so great that in the long run the government will recoup the cost of the program in additional taxes and rise in national income due to increased economic efficiency.

4. The moral problem of equality in the provision of medical care will be removed.

Conclusion

The affirmative has shown that:

I. A change in the method of providing medical care is necessary and is becoming increasingly urgent.

II. A federal program to provide essential medical care is the most practical way to meet these medical needs.

III. A federal program to provide essential medical care is advantageous for the individual and for the society.

NEGATIVE BRIEF

Introduction

See the affirmative brief items I through VI for the statement of the proposition, history, immediate cause for discussion, definition of terms, irrelevant material, and statement of issues. The negative may contest the definition of terms or present additional or conflicting evidence or arguments on other points if desirable.

VII. Points in Partition:

A. There is no inherent need for a change in our present system of meeting medical care needs.

B. A federal program to provide essential medical care is not practical.

C. A federal program to provide essential medical care is detrimental.

D. Better programs exist to provide essential medical care.

Argument

I. There is no inherent need for a change in our present system of meeting medical care needs.

   A. While there is little doubt that our medical care could be improved, there is no proof that costs is the significant factor limiting medical care.

      1. There is no evidence that people have actually been denied care due to inability to pay.

         a. Advertisements and requests for proof of anyone ever denied medical care who sought it have gone unanswered.

         b. Evidence that medical care has not been received is not sufficient evidence that the reason is monetary.

      2. There are many other reasons why people do not secure medical care.

         a. Fear of what will be learned, habit of not seeing a doctor, belief that doctor cannot help, or belief that problem is minimal, are all most important factors.

         b. Evidence shows that people who can afford treatment (such as the executives cited by the affirmative) frequently do not seek it.

      3. Many alternative sources for meeting the cost of medical care are currently available.

         a. The federal government provides medical care for many.

         b. Group insurance programs in which the employer pays all or a portion of the costs for employee and his dependents are common.

         c. Philanthropy, including national foundations, are a common source.

         d. The individual frequently has resources of his own in the form of savings, property, family assistance, or income insurance.

         e. In extreme cases hospitals and medical personnel provide free care at their own expense.

         f. State programs to provide medical needs are common.

            (1) Most mental care expense is paid by the state.

            (2) Numerous chronic disease expenses are covered by states, i.e., tuberculosis, etc.

g. Voluntary health programs are expanding to meet the individual's ability to pay.

4. The needs of the aged and the poor are further being met through specialized programs for these groups.

   a. Of the aged only 6% said money was a cause for not seeking treatment.

   b. The future aged will have higher retirement incomes.

   c. Kerr-Mills Act provides for the medically indigent aged.

   d. Social security benefits provide help for the disabled or aged.

   e. Those on welfare receive medical care as a part of welfare.

   f. The problems of the poor cannot be met through a program of medical care, anyway.

5. Voluntary health programs are expanding to meet the growing health needs.

   a. The rise in voluntary health insurance has been tremendous.

   b. Voluntary health insurance is ideally suited to meet the necessity of budgeting for individual needs.

      (1) The individual can select any of the numerous plans or combination of plans to meet his needs.

      (2) Voluntary health programs are improving in ability to provide non-cancellable insurance.

      (3) These plans are ideal for those who can make a small regular payment.

   c. Aged are the fastest growing group taking out voluntary health insurance.

      (1) Successful programs to cover the aged have been developed.

      (2) Programs of mass enrollment, continuation of group insurance, and other experimentation in programs to cover the aged are continuing.

      (3) Some companies are experimenting with policies which are paid up at 65.

d. **Not all people desire voluntary health insurance, but it is estimated that by 1970, 90% of those wanting voluntary health insurance will have the kind of coverage which they desire.**

e. **Many of the objections urged against voluntary health insurance are simply atypical.**

   (1) **Few persons may incur costs of tens of thousands of dollars.**

   (2) **And 99.6% of all disabilities result in death or complete recovery within two years--thus, attacks upon limited benefits are often spurious.**

f. **The voluntary health programs have been under constant attack since 1946 on the same point -- they inherently could not cover the mass of the people. Yet they continue to expand.**

   (1) **Each year the argument shifts to the idea that voluntary health programs can't cover the remainder.**

   (2) **There is no real evidence these programs will not continue to expand.**

B. **Many objections of the affirmative to the status quo are invalid.**

1. **Granted there are fewer doctors in rural areas, transportation improvements and regional centers have brought marked improvement in rural medicine.**

   a. **There is no evidence rural areas suffer from poorer medical care.**

   b. **The rural areas have better health than urban areas.**

   c. **It is inevitable that many medical personnel choose the advantages of the urban community and urban facilities over rural areas.**

2. **The fact that hospitals are nearly bankrupt is not prima facie evidence they are lacking sufficient funds.**

   a. **Many are ineptly managed.**

   b. **Many hospitals are operating at a very low percentage of their total capacity.**

C. **The affirmative overlooks many of the successes of American medicine.**

1. **It is the leader in medical research and medical treatment in the world.**

2. A higher percentage of people go to the doctors and go more often in the U. S. than in England or Sweden which have medical care programs.

3. U. S. has more doctors per capita than any country except Israel.

D. The affirmative has failed to analyze the causes of medical care problems correctly.

1. The real need is to provide decent housing, food, and sanitation, and education to develop an ability to make an economic contribution to the society.

a. These are the significant limitations that prevent a person from earning sufficient income to provide his own medical care.

b. Without these elements, medical care is meaningless.

(1) Medical problems are often the symptoms and the results of these inadequacies, not the cause.

(2) As long as these causes persist, the medical care cannot be meaningful, money could be better spent to relieve these items.

2. In making an economic case of a humanitarian problem the affirmative based their case on false premises.

a. Medical knowledge is such that an individual can be forced to endure months of meaningless suffering and agony.

b. From an economic view, expenditures on any non-contributing member of society are wasteful.

c. Clearly, a purely economic base for an affirmative case is untenable.

II. A federal program to provide essential medical care is not practical.

A. The cost of the program is so great that it is impractical.

1. The cost of limited programs has been far beyond expectations.

a. 23% of current Saskatchewan budget is going to support its program.

b. Guilleland Report in Britain stated that country could not provide a fully comprehensive program, even by charging partial fees.

2. Any survey of prospective costs is bound to be academic.

a. Can't estimate use.

b. Can't estimate costs.

B. Cost of the program will be further increased by abuses.

1. Malingering is inevitable.

a. Voluntary plans are having increasing troubles even with only partial payment of costs.

b. Would be cheaper to receive free care, etc., at home than pay food and laundry charges while being treated in a hospital.

c. Many enjoy attention and care even if not needed.

2. Such plans as grants in aid to states or assistance in payment of voluntary premiums would produce high administrative costs.

a. Certification of needs and approval of programs and policies as meeting federal standards would be a tremendous task, but necessary to avoid extensive malingering.

b. Abuses such as occur in welfare programs are inevitable.

C. Simply no evidence people would be willing to bear such costs.

1. Increasing fears are being voiced that the 4½% tax on business and 4½% on workers for social security by 1969 will cause marked resentment, possibly change in the law.

2. Assuming the great needs affirmative suggest, the medical expenditures would perhaps more than double.

a. Already taxes are hampering the economy.

b. Current total federal budget is over 90 billion.

c. Health costs would increase this by 40%.

D. Federal control is inevitable.

1. To protect itself the government would be forced to limit doctor's fees and service charges--in effect to salary the doctors like postmen and regulate service fees.

2. Such federal government action violates our fundamental principles of freedom of occupation.

a. Might cause many people to leave or not to enter medical fields.

b. This would compound the problem.

E. Federal programs cannot meet the medical needs.

1. They cannot force persons into medicine.

2. They will not increase facilities, personnel or services, at least in the short run.

    a. Medical schools are expensive and faculty members few.

    b. Since they are already inadequate, they cannot meet these increased demands. If they try to do so, system will break down.

3. They cannot solve unequal distribution since people can't be assigned places in which to practice or expensive facilities built which are rarely needed.

III. A federal program to provide essential medical care is detrimental.

A. As noted above, the cost is so great it will seriously retard the economy.

1. It may destroy confidence in the federal government.

2. It will retard the growth of the economy.

B. It will not improve medical care.

C. In fact, it may place such undue demands on limited personnel and facilities that it destroys our functioning medical system.

1. In Britain non-urgent cases may wait three or four years for admission to a hospital.

2. With free supply, demand will know no limits.

3. It will be impossible for a doctor to conscientiously try to fulfill the demands.

D. It will unduly restrict the freedom of certain citizens.

E. It will destroy private health insurance.

F. It will inevitably become a political football with greater benefits offered as a political try for votes, with payment set for the future.

IV. Better programs exist to provide essential medical care.

A. Programs to aid construction of facilities, medical research and training of medical personnel are present in the status quo.

1. These could be more fully utilized.

4

B. Federal laws standardizing the health programs are a better solution.

1. A national code defining the public interest in health and providing incentives for private companies to adhere to desirable policies and practices would be simple and helpful to do.

2. Experience ratings should be prohibited and the community rating method required.

3. Laws permitting pooling of poor risks would spread the burden and permit voluntary health programs to do the job.

4. Federal reinsurance programs may be useful.

C. Private health insurance programs continue to experiment with useful new approaches.

1. Group insurance may be converted to individual insurance.

2. Policies are improving in coverage and benefits.

D. Health Insurance Panels are better alternative.

1. The plans are simple in operation.

a. Members pay regular retainer fees spread over the year.

b. Members are then treated free by doctors in the panel.

c. These are also including other costs such as drugs.

2. Plans are superior in the quality and amount of medical care offered.

a. Surveys in New York by independent doctors have shown care under such programs is better than normal although the cost is far less.

b. Both member patients and doctors like the program.

3. The opposition of hospitals and some elements of the medical profession is being rapidly overcome.

4. Those that can afford prepayment will find this the best program, others will continue to have needs met by government, charity, etc, as at present.

a. The program preserves full freedom.

b. It meets the limited number of valid affirmative needs while being feasible in cost and desirable in results.

Conclusion

The negative has shown that:

I. There is no inherent need for a change from our present system for providing medical care.

II. A federal program to provide essential medical care is clearly impractical.

III. A federal program to provide essential care is detrimental.

IV. Better plans exist to meet the limited number of possibly valid affirmative needs.

Appendix #4: Instructions for Schools Wishing to Participate in Extracurricular Debate Activities

Teachers who wish to organize a debating team for the purpose of participating against other schools must first do the following:

A. Secure permission of the principal and department head.

B. Join the Michigan High School Forensic Association. The enrollment fee is $8.00 per session. It must be mailed to the manager of the Association in Ann Arbor prior to the start of the seasons. Seasons run from November until February with four rounds of debate, two at home and two away.

C. Once the above steps are completed, material and schedule will be mailed to the individual schools.

D. The school must be prepared to host two rounds and to pay $20 per round for the judging fees.

E. The coach must provide transportation for his debaters when they leave the home school.

F. The coach may secure judges for the home debates by calling Wayne State University, Department of Speech, and talking with Professor James McMonagle.

G. The school must have an affirmative team for each round.

Note 1: Debates are usually held after school.

Note 2: Any further inquiries concerning extracurricular activities should be addressed to:

Professor James McMonagle
Department of Speech
Wayne State University
(TE 3-1400)

Mr. Edward Pappas
Head, English Department
Kettering Senior High School
7630 Harper (48213)
(PHONE: 921-1167)

Note 3: Inquiries concerning the Michigan High School Forensic Association should be addressed to:

Manager
Michigan High School Forensic Association
3501 Administration Building
University of Michigan
Ann Arbor, Michigan

Note 4: Requests for free Discussion and Debate pamphlets should also be mailed to the Ann Arbor address.

EXTRACURRICULAR ACTIVITIES

A. Contests

Detroit speech students are offered many opportunities to participate in contests. The regular channel for distributing information concerning competitions in speech authorized for the Detroit Public Schools is the Language Education Office, Division for Improvement of Instruction.

In September 1963, at the recommendation of the Curriculum Council, Superintendent S. M. Brownell appointed a Committee on Contests and Activities. The committee was composed of teachers, supervisors, and administrators from elementary, junior and senior high schools and was representative of the various departments in the school curriculum. This committee reviewed the merits of the sponsored contests and developed a list of Approved Contests and Activities for the Detroit Public Schools.

Contest requests which stem from state or national organizations are usually reviewed by the National or the Michigan Association of Secondary School Principals. Approval by either of these associations is generally regarded as sufficient for local school systems.

Calendar of Contests

Date (approximate)	Sponsoring Organization	Usual Topic
November-December	Junior Round Table of Metropolitan Detroit	Brotherhood is My Business
December	Veterans of Foreign Wars of the United States	The Challenge of Citizenship (Script-writing Contest - Students record scripts on audio tape)
January	Supreme Youth Commission	Examples of past subjects: "Rights and Responsibilities" "My Hope for My Country" "1864-1964" "The Prospects for My Generation"
February	The American Legion	Two features: Prepared oration on a phase of the Constitution of the United States and a 3-5 minute extemporaneous talk on an article of the Constitution, drawn on contest day.

Date (approximate)	Sponsoring Organization	Usual Topic
April	Optimist International	A boys' oratorical contest. Boys entering the contest must not have reached their 16th birthday as of December 31 of the year preceding the contest. Time - not under 4 nor over 5 minutes.

Once a sponsoring organization contacts the Language Education Department, that office proceeds to plan area contest dates and distribute materials concerning contest rules and requirements to the schools. Notification from the Language Education Department assures the school that the sponsoring organization is authorized. Speech coaches are encouraged to respond only to contests about which they have received official notice from the Language Education Department. A speech coach is not obligated to enter any of the speech contests, but he knows that those approved by the Detroit committee have been found educationally sound.

Frequently the coach is much too busy with academic classes and other school duties to prepare students for all the speech contests and the Spring Festival as well. For the good of the student, a speech coach should not enter anyone in a contest unless he has the time to work with the contestant and give him the proper coaching. Many administrators, seeing value in extracurricular speech activities will adjust the speech coaches programs in order that they may give their students proper coaching help.

Upon receiving notice of a forthcoming oratorical contest, the speech coach then becomes the school publicity agent for the contest. Upon the coach devolves responsibility to make a school-wide announcement, furnish information to English and social studies teachers for announcement in their classes, and urge the student body to prepare speeches for the school elimination contest.

B. Festival

Each spring, usually on the first Friday in May, the Detroit high school speech coaches present a Spring Forensic Festival. This festival is co-sponsored by the Detroit News and the University of Michigan. It is held in the Rackham Memorial Building and occupies an entire school day, from 8:00 A.M. to 3:30 P.M.

Since this is not a contest, but a festival; students are rated individually on their performance in the various areas of speech activity. Contestant evaluators with experience in the area concerned write their critiques and ratings grading each student's speaking as:

1. Superior
2. Excellent
3. Very Good
4. Good
5. Fair

At the end of the session, the evaluator presents an oral critique thoroughly covering the methods of presentation - good and poor.

The areas of participation in the festival and their requirements are:

1. Classical Interpretation. : Reading literature from the Greek, Roman, Medieval, Elizabethan, Renaissance, Reformation Periods, or from the Bible.
   Maximum Time: 5 Minutes

2. Dramatic Interpretation : Dramatic literature involving more than one character, (not reader).
   Maximum Time: 5 Minutes

3. Poetry Reading : Lyric and narrative verse of a serious nature.
   Maximum Time: 5 Minutes

4. Multiple Reading : A performance involving two to ten students. Any type of material having literary value may be used.
   Maximum Time: 10 Minutes

5. Children's Literature : The reading of literature written especially for children. The selection may be a narrative including fairy tales, myths, animal stories or tall tales. The reading should be a single selection complete in itself. While interpretation for children is usually less subtle, care should be taken to avoid impersonation.
   Maximum Time: 5 Minutes

6. Oral Interpretation of Humorous Literature : A selection of literary value left to the coach's discretion.
   Maximum Time: 5 Minutes

7. Oral Interpretation of Serious Prose : A selection of literary worth from the 18th through 20th Century. Not a play.
   Maximum Time: 5 Minutes

8. Radio News Commentary : A commentary on a news development of the week of the contest, analyzed according to good taste in radio broadcasting.
   Maximum Time: 5 Minutes

9. Original Oratory : A speech written and memorized by the participant. The subject should be of current or universal interest. It should exemplify high standards of composition and delivery.
   Maximum Time: 5 Minutes

10. Extempore Speaking : The student will draw three slips of paper on which will be indicated speaking topics supplied by the University of Michigan. He may choose any one of the three and return the other two to the chairman.
Minimum Time: 4 Minutes
Maximum Time: 6 Minutes

11. Famous Essays and Letters: Any letter or essay that has literary merit and has interpretative possibilities for an oral delivery.
Maximum Time: 5 Minutes

12. Declamation : Memorized and oral interpretation of a speech written and delivered originally by another person; an appeal for the solution of a problem current at the time it was written. Declaimer should give his own interpretation of the selection.
Minimum Time: 5 Minutes
Maximum Time: 8 Minutes

13. Panel Discussion : One participant from a school will be prepared to take part in a panel of five to eight students. The topic for each year is announced well in advance.
Discussion Period: 50 Minutes
Evaluation : 10 Minutes

ANYONE EXCEEDING THE TIME LIMIT WILL LOSE A SUPERIOR RATING.

Detroit coaches wishing to participate more extensively in forensic activities may register early in the fall semester with the Michigan High School Forensic Association, which is sponsored by the University of Michigan Bureau of School Services, Administration Building, Ann Arbor, Michigan. Schedules are then made according to regions and elimination dates for participating schools are assigned. The areas of competition are:

Extempore Speaking
Declamation
Original Oratory
Serious Interpretation
Humorous Interpretation

Four issues of a Forensic News newsletter are mailed to each school which has paid its registration fee.

C. Drama

1. School Plays

Each semester almost every drama director produces a full-length play for the student body and the community. Casts are sometimes made up of

seniors and the production is called a senior class play. However, the popular method of casting in many schools is to open the tryouts to the entire student body. In this way, the director is able to groom students for more mature parts in future plays.

Most performances are held on Thursday and Friday evenings and begin at 8:00 P.M. Some schools have afternoon performances only; others present their plays or musicals Thursday, Friday and Saturday evenings.

Dates calling for the evening use of the auditorium should be set early in the year. The school clerk usually handles arrangements for the community use of schools and the pay for janitor and technician.

The choice of play lies in the hands of three people, the drama director, the English department head, and the principal. Once the drama director has chosen his play, which often takes many hours of reading and analyzing in order to make the appropriate choice for the available actors and the student body audience, he will confer with the English department head and principal. A list of plays produced in Detroit high schools in recent years is given in Appendix 1.

Because the school play is one of the most important activities listed on the school calendar and it is a school-community affair, it is important that the drama director very carefully select script, actors, and committee members. A play production attended by many members of the community reflects for them the standards of the school. It is also important that the drama director give adequate time to the preparation of the student actors so that they will understand their roles and interpret them properly. Adequate time also should be spent with costume, make-up, publicity, and other committees so that the entire production will run smoothly. Occasionally other members of the faculty will volunteer to help the drama director with committee work.

Each Detroit high school has an employee who works with audiovisual equipment. Some of these people are familiar enough with stage equipment, lighting, and sets that, with added help from the drama director, they are able to assist in building the set and setting up the lighting.

It is understood that producing and directing a major production each semester is a very demanding activity. Often the director is much too busy with a full load of academic classes to tackle such a job. However, many administrators who see a value in drama activities will adjust the drama director's program in order for a school play to be presented.

2. One-Act Play Festival

In March 1965, the Detroit high school drama directors held their first one-act play festival. The festival was held in host schools in four different regions of the city. Ten high school directors and 187 students participated in the festival. Each region opened the festival to the community and the school. After the performances, competent evaluators from the Wayne State University Hilberry Classic Theatre presented an oral critique to the participants and interested members of the audience.

3. Sources for Full-Length and One-Act Plays

National Council of Teachers of English, Guide to Play Selection, New York: Appleton-Century-Crofts, Inc., 1958.

(This text offers a comprehensive list of full-length plays from the Greek and Roman periods to the present, and a list of one-act plays, television plays and guidance and mental health plays as well as anthologies of long and short plays and play production.)

American Educational Theatre Association, Play Selection Aids for the Secondary School, Educational Theatre Journal, October, 1949, December, 1949, October, 1950.

(This complete set of reprints from the ETJ includes "120 Plays Recommended for Contest and Festival Use," "Director's Choice: 70 Long Plays for High School," and "Director's Choice: 80 One-Act Plays for High School.")

A list of Publishers' Addresses for drama directors wishing to send for catalogues of play scripts follows:

Artcraft Publishing Company, Marion, Iowa
Baylor University Press, Waco, Texas
D. Appleton-Century Company, Inc., 35 West 32nd Street, New York 1, N.Y.
Dramatic Publishing Co., 1706 S. Prairie Ave., Chicago 16, Illinois
Dramatists Play Service, 6 East 39th Street, New York 16, New York
Eldridge Entertainment House, Franklin, Ohio
Henry Holt & Company, 257 Fourth Ave., New York 10, New York
Longmans, Green & Company, 55 Fifth Avenue, New York 3, New York
Row, Peterson and Company, 1911 Ridge Avenue, Evanston, Illinois
Samuel French, Inc., 25 West 45th Street, New York 19, New York
Walter H. Baker Company, 178 Tremont Street, Boston 11, Massachusetts

D. Debate and Discussion

1. Debate

It has been several years since many Detroit high schools have participated in debate contests. However, a few schools continue to compete in this activity. Debate, too, is a time-consuming activity which demands much research and requires of the student an agile mind. In debate students learn to reason as well as speak extemporaneously and persuasively.

The speech coach interested in creating teams of debators for competition with Detroit and suburban schools should register with the Michigan High School Forensic Association.

2. Discussion

Detroit speech coaches interested in helping students develop in logic, reasoning, and argumentation, have set up their own Inter-School Discussion Program. Thirty-five students, representing seven schools participated in the first Detroit High School Discussion Meeting, which was held at Mumford High School in November, 1964. Coaches wishing to participate in discussion beyond the Detroit High School Discussion Meeting may do so by registering with the Michigan High School Forensic Association.

A registration fee should be mailed early in the fall semester to:

The Bureau of School Services
University of Michigan
Ann Arbor, Michigan

A Forensic News newsletter will be sent to each member school four times a school year. Schools registered participate in discussion meets and debate contests which are listed and are scheduled for competition according to regions. The Detroit Free Press is a co-sponsor of these activities. Inquiries and correspondence should be addressed to:

Manager
Michigan High School Forensic Association
3501 Administration Building
University of Michigan
Ann Arbor, Michigan

3. Sources

Michigan High School Forensic Association, Discussion and Debate. (A handbook available.)

(This publication is mailed to registered schools and is published to introduce discussion and debate to high school teachers and students who have not had contact with these speech activities.)

A handbook on the discussion and debate topic of the year is published each year by the National Textbook Corporation, 4761 West Touhy Avenue, Lincolnwood, Illinois 60646.

(Note: A permission slip, signed by the student's parent, is necessary whenever a student is away from his school during the school day or when he is participating in a school sponsored activity. A sample permission form is included in Appendix 2.)

E. Professional Organizations

Those who are genuinely interested in the latest developments in their professional area of teaching belong to state and national organizations. These professional organizations offer to their members conferences devoted to furthering theories, developing broader programs, sharing methods, and offering practical and new knowledge.

Both drama directors and speech coaches belong to as many of the following organizations as possible:

THE MICHIGAN SPEECH ASSOCIATION
Executive Secretary, MSA
Bureau of School Services
University of Michigan
Ann Arbor, Michigan

CENTRAL STATES SPEECH ASSOCIATION
M. T. Baker, Executive Secretary
University of South Dakota
Vermillion, South Dakota

SPEECH ASSOCIATION OF AMERICA
Dr. William Work, Executive Secretary
Statler Hilton Hotel
New York, New York 10001

AMERICAN EDUCATIONAL THEATRE ASSOCIATION
Robert I. Schneideman, Executive Secretary
1925 Arrington Avenue
Northwestern University
Evanston, Illinois

F. Appendices

Appendix #1:

Plays Produced in Detroit High Schools, 1962-1965*

Title	Playwright	Publisher
The Admirable Crichton	James Barrie	
Ah, Romance	Walter Hackett	B.P.
All Because of Agatha	Jonathan Troy	
Antigone (trans. by Lewis Galantiere)	Jean Anouilh	
Arsenic and Old Lace	Joseph Kesselring	D.P.S.
Auntie Mame	Jerome Lawrence & Robert Lee	D.P.S.
The Barretts of Wimpole Street	Rudolph Besier	D.P.S.
Brigadoon	Alan Jay Lerner & Frederick Lowe	
Bye Bye, Birdie	Stewart and Strouse-Adams	
Charley's Aunt	Brandon Thomas	
The Cradle Song	G. Martinez Sierra	
Cry Witch	Marion Miller	
The Crucible	Athur Miller	D.P.S.
The Curious Savage	John Patrick	D.P.S.
Curtain Going Up	Gregory Johnston	S.F.

Title	Playwright	Publisher
The Diary of Anne Frank	Francis Goodrich & Albert Hackett	
Dino	Reginald Rose	D.P.S.
Dinny and the Witches	William Gibson	D.P.S.
The Gazebo	Alec Coppel	D.P.S.
George Washington Slept Here	George Kaufman and Moss Hart	D.P.S.
The Glass Menagerie (sp. trans.)	Tennessee Williams	
Harvey	Mary Chase	D.P.S.
The Imaginary Invalid	Moliere	
The Importance of Being Earnest	Oscar Wilde	
Inherit the Wind	Jerome Lawrence & Robert Lee	
The Late Christopher Bean	Sidney Howard	
The Man Who Came To Dinner	George Kaufman and Moss Hart	D.P.S.
Me Candido	Walt Anderson	D.P.S.
A Midsummer's Night's Dream	William Shakespeare	
The Miracle Worker	William Gibson	S.F.
Mister Twister	John Murray	P.M.
N for Nuisance	Helen Miller	
The Nerve of Napoleon	Juliet Garver	
Night Must Fall	Emlyn Williams	
Oklahoma	Richard Rodgers and Oscar Hammerstein II	W.M.C.
Our Hearts Were Young and Gay	Cornelia Otis Skinner	
Our Town	Thornton Wilder	
Send Me No Flowers	Norman Barasch & Carroll Moore	S.F.
Seven Keys to Baldpate	George M. Cohan	S.F.
The Solid Gold Cadillac	George Kaufman	
Stage Door	Edna Ferber and George Kaufman	D.P.S.
The Streets of New York	Dion Boucicault	
Ten Little Indians	Agatha Christie	D.P.S.
Time Out for Ginger	Ron Alexander	

Title	Playwright	Publisher
Tovarich	Jacques Debal	
The Valiant	Hall and Middlemiss	
What a Life	Clifford Goldsmith	
Where Is My Wandering Boy Tonight?	James F. Stone	
Wildcat	Cy Coleman	T-W
Years Ago	Ruth Gordon	D.P.S.
You Can't Take It With You	Moss Hart & George S. Kaufman	

Key to Publishers

B.P. = Baker's Publications
D.P.S. = Dramatists Play Service
S.F. = Samuel French
P.M. = Plays Magazine
W.M.C. = Williamson Music Co.
T-W = Tams-Witmark

*Some important plays produced prior to 1962 include:

One Foot in Heaven	Spence and Martens	D.P.C.
The Remarkable Incident at Carson Corners	Rose and Sergel	D.P.C.
Tons of Money	Will Evans and Valentine	S.F.
Blithe Spirit	Noel Coward	S.F.
A Roomful of Roses	Edith Sommer	D.P.S.
Take Care of my Little Girl	Goodin and Martens	D.P.C.
Rebel Without a Cause	Fuller, Stern, Shulman, Ray	D.P.C.
The Royal Family	Kaufman and Ferber	S.F.
January Thaw	Roos and Partridge	D.P.C.
Love Is Eternal	Stone and Sergel	D.P.C.
Cheaper by the Dozen	Gilbreth Jr., Carey and Sergel	D.P.C.

D.P.C. = Dramatic Publishing Company

Appendix #2:

Sample Permission Form

____
Date

Dear ______________________________,

My (son, daughter,) ______________________________ has my permission to attend the speech activity ______________________________ to be held on (date) ______________________________ at (place) ______________________________

I understand that (he, she) will make (his, her) own arrangements for transportation.

____
Parent's Signature

AUDIOVISUAL RESOURCES

A. Materials available from Audiovisual Education Department, Division for Improvement of Instruction, Detroit Public Schools.

1. Use current catalogues.
    a) 1962 Catalogue of Instructional Filmstrips and 1963 Instructional Filmstrip Catalogue Supplement
    b) 1961 Instructional Sound Film Catalogue and 1962 and 1963 Instructional Sound Film Catalogue Supplements
    c) 1956 Record and Transcription Catalogue
    d) 1963 Catalogue of Radio Scripts
    e) 1961 Catalogue of Instructional 2 x 2 Slides
    f) 1962 Catalogue of Instructional 3¼" x 4" Slides
    g) 1965 Catalogue of Non-Music Instructional Records
2. Write your own request on Form 3367, Request for Audiovisual Teaching Materials.
3. Send Form 3367 to Detroit Public Schools, Audiovisual Teaching Aids Library, 55 West Canfield, Detroit 1, Michigan at least ten days before the first requested date of use.
4. Arrange date and time for use of equipment. Frequently, the equipment is used every hour and must be reserved.
5. Return all materials promptly.
6. "No audiovisual material may be used for instructional purposes in the Detroit Public Schools without prior preview and approval by an evaluation committee..." Also, materials which are to be used for non-instructional purposes or with groups after school hours are the responsibility of the principal. From the Principals' Notes, October 11, 1962.

B. Instructional Materials from other sources

1. Audiovisual sources
    a) The Audio-Visual Center of the University of Michigan
        (1) tape recordings of lectures
        (2) tape projects in drama
        (3) tape recordings in mass media

b) The Audio-Visual Center of Michigan State University

  (1) tape recordings of lectures
  (2) tape recordings of radio drama

c) Audio-Visual Center of the Wayne County Library

d) Visual-Auditory Utilization Center of Wayne State University

e) National Tape Repository of the National Education Association

  (1) college debates
  (2) story readings
  (3) lectures
  (4) authors reading their material

f) Non-commercial tapes and recordings are listed in the annual, Educators' Guide to Free Tapes, Scripts, and Transcriptions, published by Educators' Progress Service, Randolph, Wisconsin.

g) Commercial recording companies

  (1) Columbia Records, 779 Seventh Avenue, New York 19, N.Y. (38% discount for schools.)

  (2) Training Aids, Inc., 7414 Beverly Blvd., Los Angeles 36, California.

  (3) Linguaphone Institute, 30 Rockefeller Plaza, New York 20, N.Y.

h) Sound Effects Records

  (1) Speedy-Q Records, Gennett Records, P.O. Box 38, Foulke Station, Richmond, Indiana

  (2) Thomas J. Valentino, Inc., 150 West 46th Street, New York 36, N.Y.

2. Visual materials sources

a) Joint catalogue, University of Michigan-Michigan State University, Audio-Visual

b) Audio-Visual Center of the Wayne County Library

c) Visual-Auditory Utilization Center of Wayne State University

d) Commercial film rental services, both local and national

e) Non-commercial film, slides, and filmstrips listed in the annual Educators' Guide to Free Films

C. Films Available from Audiovisual Education Department

Drama

Films

1. Age of Elizabeth, The--30 minutes, color, S 1743
2. Age of Sophocles, The--30 minutes, color, S 1747
3. Assassination of Julius Caesar--27 minutes, B & W, S 1638
4. Character of Oedipus, The--30 minutes, color, S 1748
5. Color and Light--7 minutes, color, S 4384
6. Hamlet--20 minutes, color, S 8213
7. How to Make a Mask--10 minutes, color, S 4353
8. Humanities, The: What they are and what they do--30 minutes, color, S 1739
9. Julius Caesar (Two scenes)--18 minutes, B & W, S 8337
10. Les Miserables--30 minutes, B & W, S 2027
11. Magnificent Obsession--40 minutes, B & W, S 2013
12. Making a Mask--6 minutes, color, S 940
13. Man and God--30 minutes, color, S 1749
14. Midsummer Night's Dream (Introduction to the Play)--14 minutes, B & W, S 1417
15. Our Town and Our Universe--30 minutes, color, S 1741
16. Our Town and Ourselves--30 minutes, color, S 1742
17. Poisoned Kingdom, The--30 minutes, color, S 1745
18. Pride and Prejudice--38 minutes, B & W, S 2010
19. Readiness is All, The--30 minutes, color, S 1746
20. Recovery of Oedipus, The--30 minutes, color, S 1750
21. Romeo and Juliet--39 minutes, B & W, S 2014
22. Stage Make-Up: Youthful Roles--14 minutes, B & W, S 8436
23. Stagecraft: Scenery Frame Construction--11 minutes, B & W, S 8434
24. Stagecraft: Stage Lighting--11 minutes, B & W, S 8435
25. Tell-Tale Heart, The--20 minutes, B & W, S 8089
26. Theatre, The: One of the Humanities--30 minutes, color, S 1740
27. What Happens in Hamlet--30 minutes, color, S 1744
28. William Shakespeare--25 minutes, color, S 1635

35mm. Slides

Julius Caesar--B & W and color, 808
Roman Forum--B & W, 803
Rome--B & W, 801

Glass Slides

3¼ x 4	XL 142 Midsummer Night's Dream--Mendelssohn--15 Slides, color. (Scenes, costumes, stage settings.)
	XL 150 Stage Design: Russia--17 Slides, color. (Scenery and costumes for "Prince Igor" and "Khovantchina.")
2 x 2	X 808 Julius Caesar--60 Slides, B & W and color
	X 802 Pompeii--25 Slides, color
	X 803 Roman Forum--25 Slides, color
	X 870 What Is Modern Interior Design--52 Slides, B & W

Recordings

1. Julius Caesar, 169
2. Macbeth, 171

Filmstrips

1. Apollo and Phaeton, F 2024
2. As You Like It, F 1544
3. Baucis and Phileman, F 2036
4. Ceres and Proserpina, F 2037
5. Hamlet, F 1545
6. Henry V, F 1546
7. Julius Caesar, F 1547
8. Macbeth, F 1548
9. Midsummer Night's Dream, F 1543
10. Minerva and Arachne, F 2044
11. Myths of Greece and Rome Series
12. Shakespeare, F 2432

Radio Scripts

1. Aeschylus (Announcer, 2 Narrators, 9m) (Prose dramatization of Agamemnon)--679
2. Julius Caesar (Announcer, Narrator, 11m)--672

Speech

Films

1. Fundamentals of Public Speaking--10 minutes, B & W, S 856
2. History of the English Language--30 minutes, B & W, S 1838
3. Language and Meaning--30 minutes, B & W, S 1837
4. Let's Pronounce Well--10 minutes, B & W, S 4018
5. Manner of Speaking--28 minutes, color, S 1438
6. Nature of Language and How It Is Learned--32 minutes, B & W, S 1864
7. Organization of Language, The--33 minutes, B & W, S 1866
8. Propaganda Techniques--10 minutes, S 804
9. Public Speaking: Movement & Gestures--13 minutes, color, S 4207
10. Speech: Conducting a Meeting--11 minutes, B & W, S 4246
11. Speech: Conversation--10 minutes, B & W, S 1464
12. Speech: Effective Listening--15 minutes, B & W, S 8386
13. Speech: Function of Gestures--11 minutes, B & W, S 918
14. Speech: Planning Your Talk--11 minutes, B & W, S 1468
15. Speech: Platform Posture & Appearance--11 minutes, B & W, S 4248
16. Speech: Using Your Voice--11 minutes, B & W, S 4250
17. Telephone Courtesy--20 minutes, B & W, S 1089
18. Telephone Technique--9 minutes, B & W, S 870
19. Thanks for Listening--30 minutes, B & W, S 1582
20. Why Study Speech?--10 minutes, B & W, S 4249
21. Your Voice--10 minutes, B & W, S 793
22. Your Voice & the Telephone--7 minutes, color, S 4443

Filmstrips

1. By Their Speech Ye Shall Know Them--F 2413
2. How to Develop a Good Vocabulary--F 251
3. Importance of Vocabulary in Communication--F 249

4. Increase Your Stock of Words--F 1873
5. Right Word in the Right Place, The--F 1874
6. Roots and Shoots--F 1875
7. Times and People Change Words--F 1876
8. Words and Your Work--F 1877
9. Words Then and Now--F 1878

Radio and Television

*Films--Films that demonstrate and explain the basic principles and servicing of television receivers.

* 1. Antenna Installation--12 minutes, B & W, S 4034
* 2. Deflection Circuits--11 minutes, B & W, S 4035
3. Fundamentals of Acoustics--10 minutes, B & W, S 334
* 4. Localizing Troubles--11 minutes, B & W, S 4036
5. Magic in Television Tubes--10 minutes, B & W, S 4319
6. Make a Movie Without a Camera--6 minutes, color, S 4368
* 7. New Vision for Television--25 minutes, B & W, S 1602
8. News Cavalcade of 1961--30 minutes, B & W, S 1819
* 9. Practical TV Alignment--16 minutes, B & W, S 1363
10. Receiving Radio Messages--10 minutes, B & W, S 299
11. Rehearsal (Bell Telephone Hour)--24 minutes, B & W, S 1530
12. Sending Radio Messages--10 minutes, B & W, S 270
13. Sound Recording and Reproductions--10 minutes, B & W, S 271
14. Sound Waves and Their Sources--11 minutes, B & W, S 4236
15. Sports Review of 1961--25 minutes, B & W, S 1820
16. Spot News--10 minutes, B & W, S 292
17. Staging for Television--30 minutes, B & W, S 1516
18. Stepping Along with Television--S 767
19. Telephone Hour, The--28 minutes, B & W, S 450
20. Television Directing, Part I--30 minutes, B & W, S 1521
21. Television Directing, Part II--30 minutes, B & W, S 1522
22. Television: How it Works--11 minutes, B & W, S 4137
23. Television Lighting--30 minutes, B & W, S 1524
*24. Television System--14 minutes, B & W, S 1364
25. Tell It with Television--8 minutes, B & W, S 494

Materials Available at the Detroit Public Libraries

1. Swann Long Playing Record Catalog Monthly Guide to Mono and Stereo Records. Lists all long-playing records which can currently be purchased.

2. Records from record collection.